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CUE

TV · THEATER · RESTAURAN

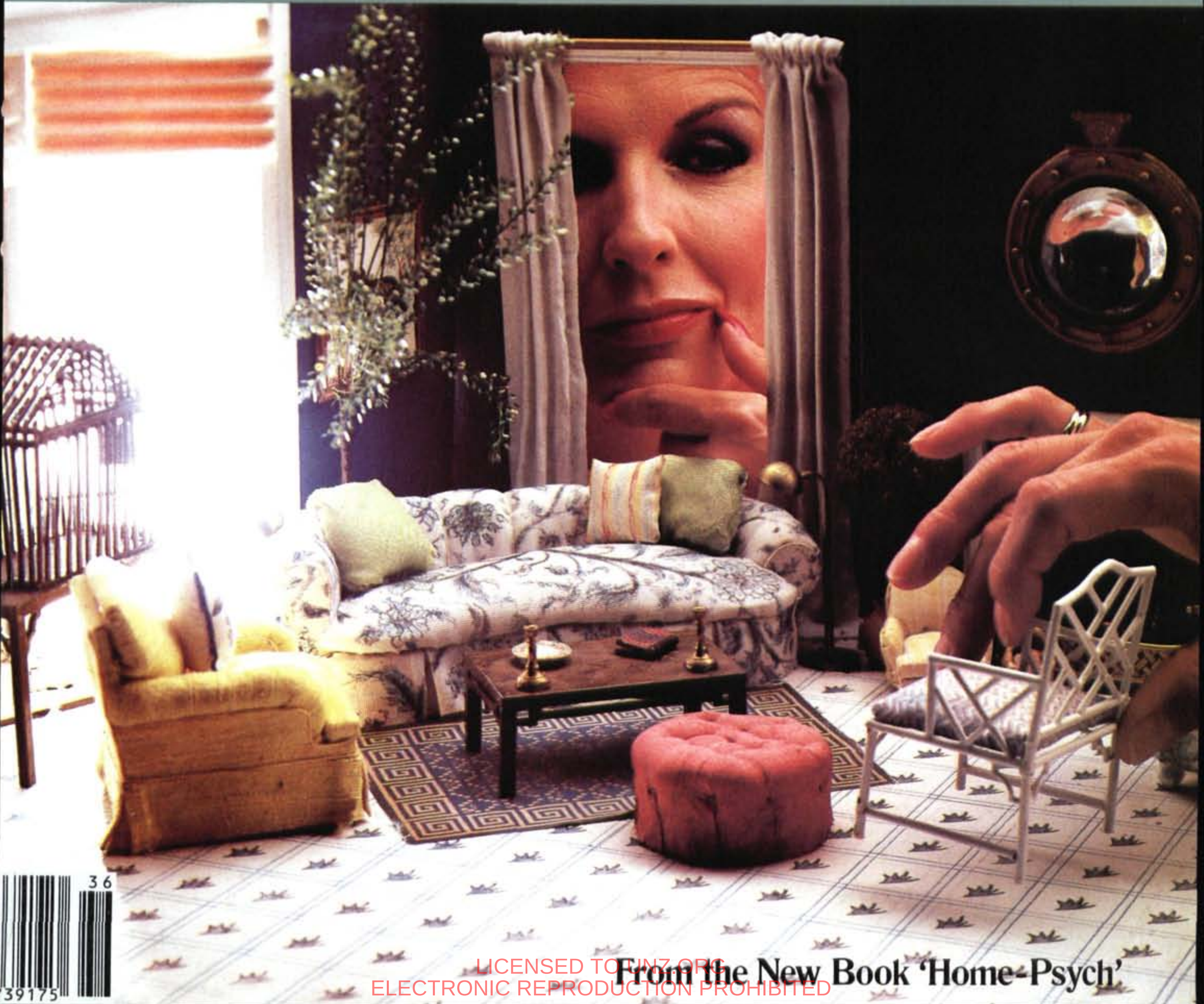
FOREVER YOUNG

The Saga of Peter Ivers · By Tony Schwartz

NEW YORK

The Status Merchants

Guaranteeing the Right Look · By Joan Kron



From the New Book 'Home-Psych'

36

739175

Jill St. John talks about her first time.

ST JOHN: My first time was in Tre Scalini, an adorable sidewalk cafe in Rome.

INTERVIEWER: Oh, really? Right out in the open?

ST JOHN: Sure...you see, I'm basically an outdoorsy type of person.

INTERVIEWER: I see. You must tell me all about it.

ST JOHN: Well, we were just relaxing after a hard day of shooting. Just me and the crew. It happened with the stunt man.

INTERVIEWER: The stunt man?! That sounds a bit risky!

ST JOHN: Oh, it wasn't, really. You see, he was Italian, and they just seem to know about these things.

INTERVIEWER: Go on.

ST JOHN: He was very romantic. He leaned close and whispered, "Gingerly?"
"Well," I said, "I've never been shy about anything before." He gave me a charming grin, then ordered a Gingerly for me...that's Campari, ginger ale and soda. And a Campari and soda for himself.

INTERVIEWER: A little mix of Italian and American...how interesting. Well, how was it?

ST JOHN: Very satisfying after that long, hot day. See, it was deliciously light...and so refreshing. A very special experience.

INTERVIEWER: Did you ever have it again?

ST JOHN: Of course...many times. It's not the kind of thing you try once and then forget about. I've gone out with some outstanding men, and they all knew one or two new ways to enjoy it. I prefer "The Exotic." That's Campari with grapefruit juice.

INTERVIEWER: Well, you seem to have come a long way since your first time.

ST JOHN: What can I say? It's hard to resist something when it just keeps getting better and better.

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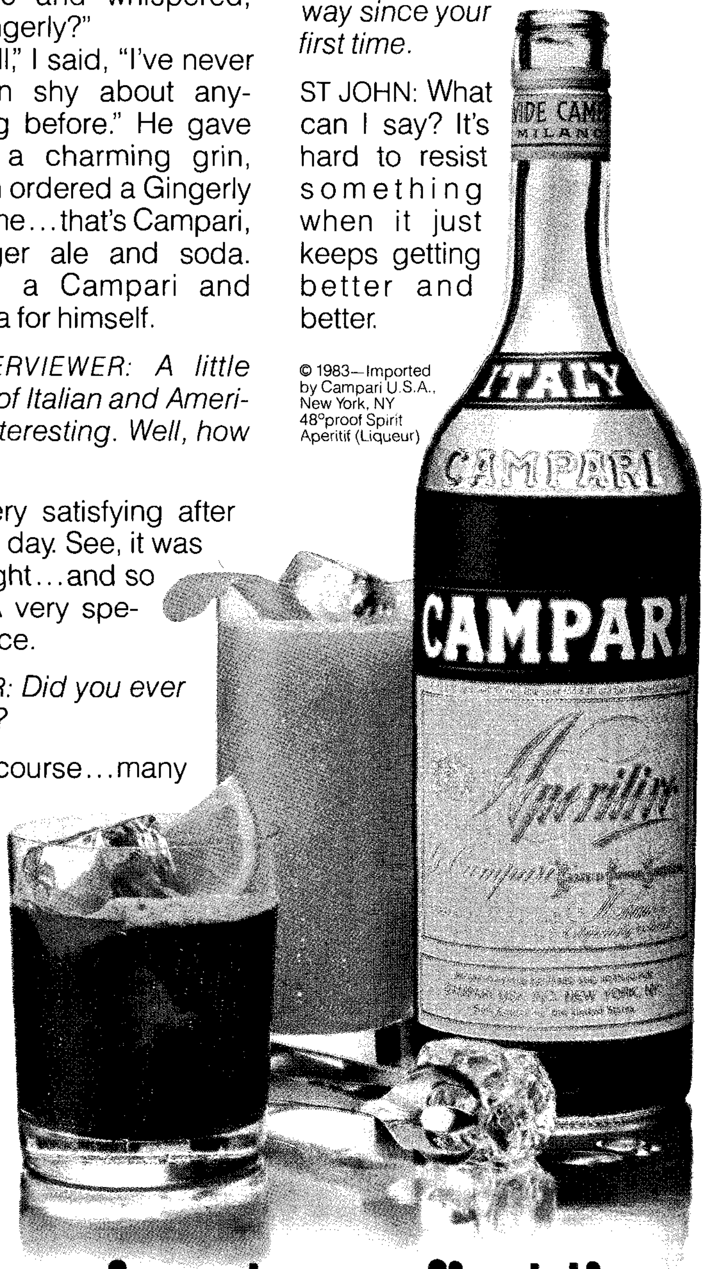

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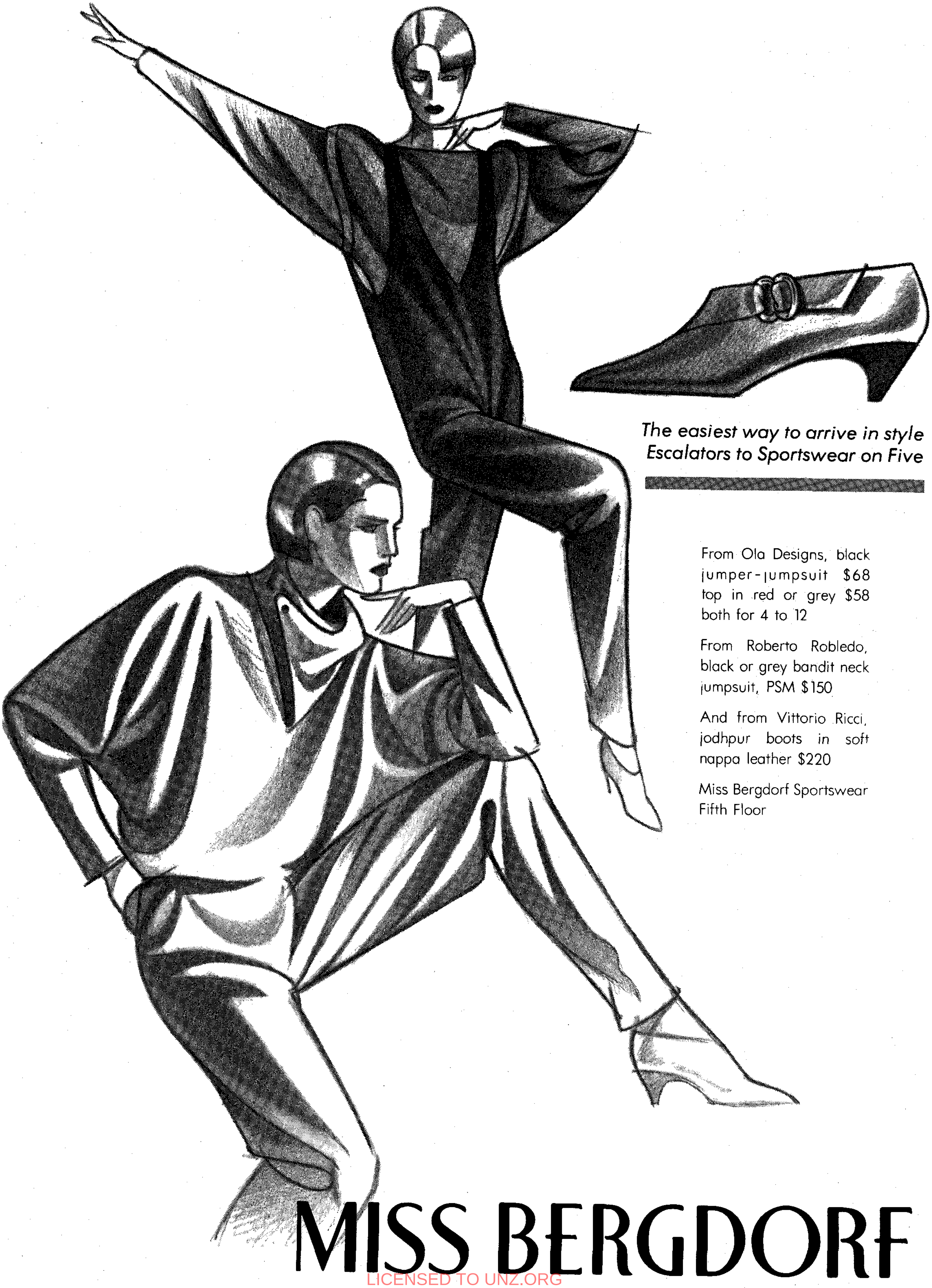

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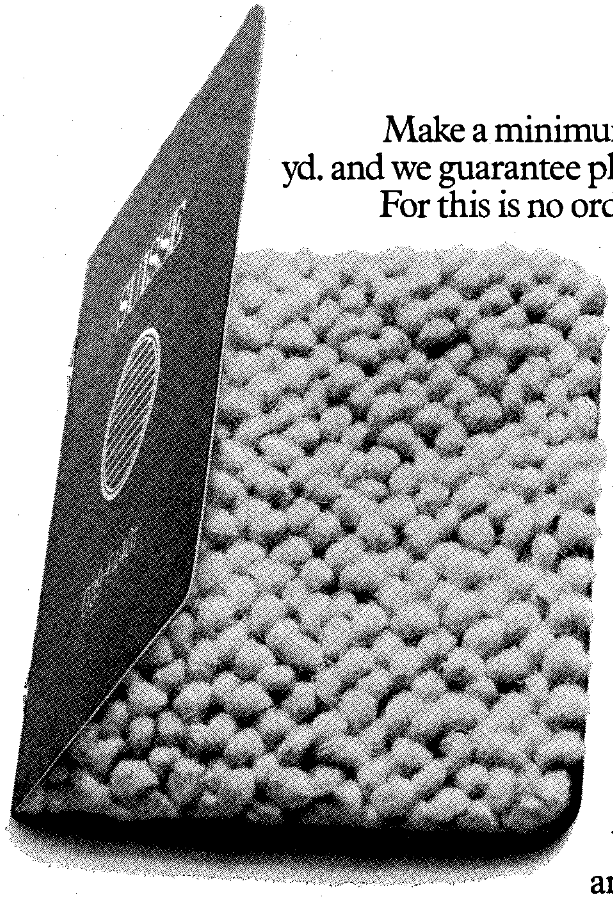

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Forever Young

By Tony Schwartz

To his friends in the L.A. music world, Peter Ivers was a kind of guru. To his friends from his Harvard days, he was "a kind of crazy barometer of integrity." A talented composer, performer, and video producer, he was above all a free spirit who had remained true to the idealistic values of the sixties. Although he seemed to equate commercial success with selling out, he was, at 36—and almost in spite of himself—on the brink of making it big. Then, last spring, he was murdered. Tony Schwartz reports on the life and untimely death of a child of the sixties who never quite grew up.

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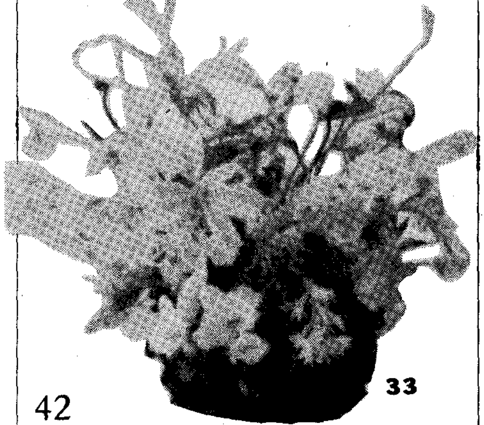
The Status Merchants

By Joan Kron

In our mobile society, explains Joan Kron, people are constantly engaged in "status passages." Crucial in crossing social borders is a home that speaks well of you, and good taste is the ticket. If you have no taste, not to worry: There are battalions of status merchants—decorators, architects, florists—who will sell you some. But, arrivistes, beware: One tacky knickknack from a discarded life-style, one revealing slip of the tongue—calling draperies "drapes," for instance—and it could be curtains.



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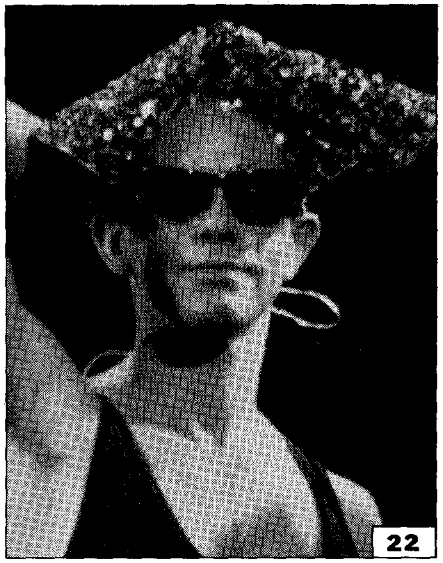
Sweet Sweetback's Wall Street Song

By Joe Klein

Melvin Van Peebles has always made deals—movie deals, television deals, Broadway deals. Even in his angry days, back when he wrote, directed, and starred in *Sweet Sweetback's Baadasssss Song*, there were those who said that the most militant thing about him was his business acumen. But even they might be surprised by his latest incarnation—as the only black trader on the floor of the American Stock Exchange. "It makes perfect sense to me," says Van Peebles. "I'm doing just what I've always done—making deals."



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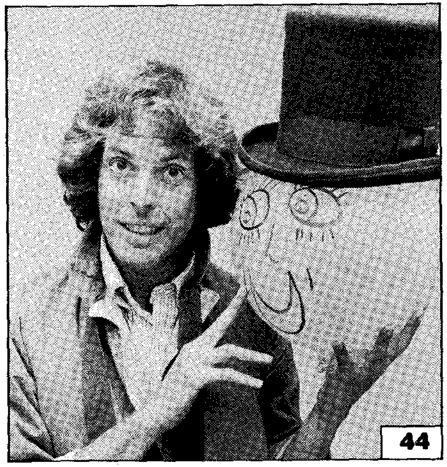
By John Simon

La Cage aux Folles, thanks to its stars, has two believable, lovable lovers. Alas, it is also a "something for everybody" show.



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Cover: Photograph by Bruce Wolf. *Miniature room designed for Tiffany & Company by Mario Buatta, executed by Edward Acevedo. Model: Agness Breen, of Funnyface. Hair: Louis Barreiro, of Le Salon. Makeup: B. J. Gillian, of Xavier Moreau, Inc. Jewelry courtesy of Cartier.*

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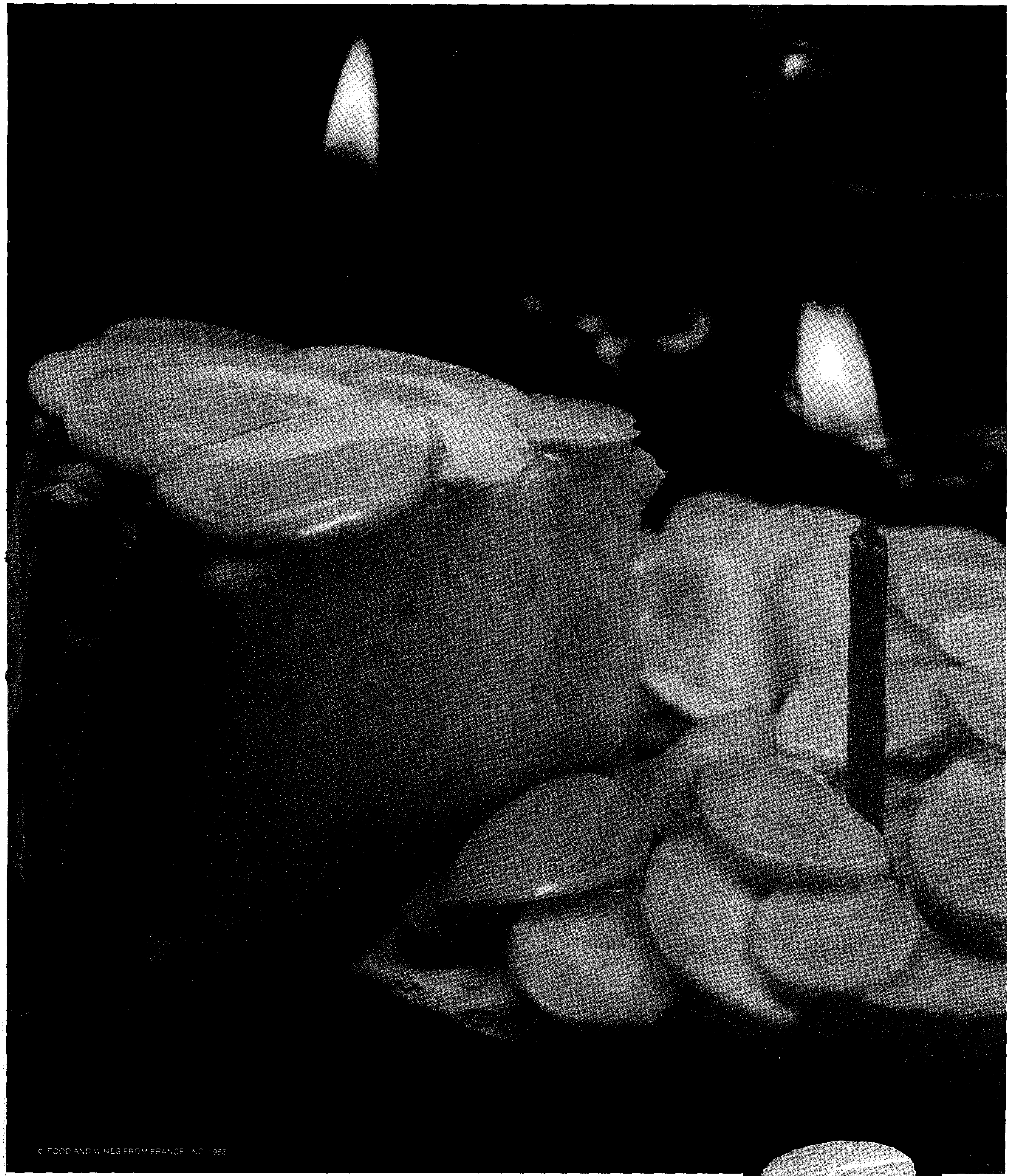

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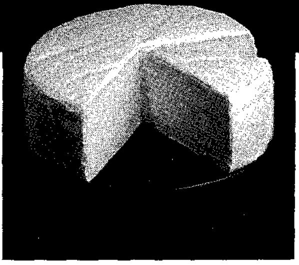

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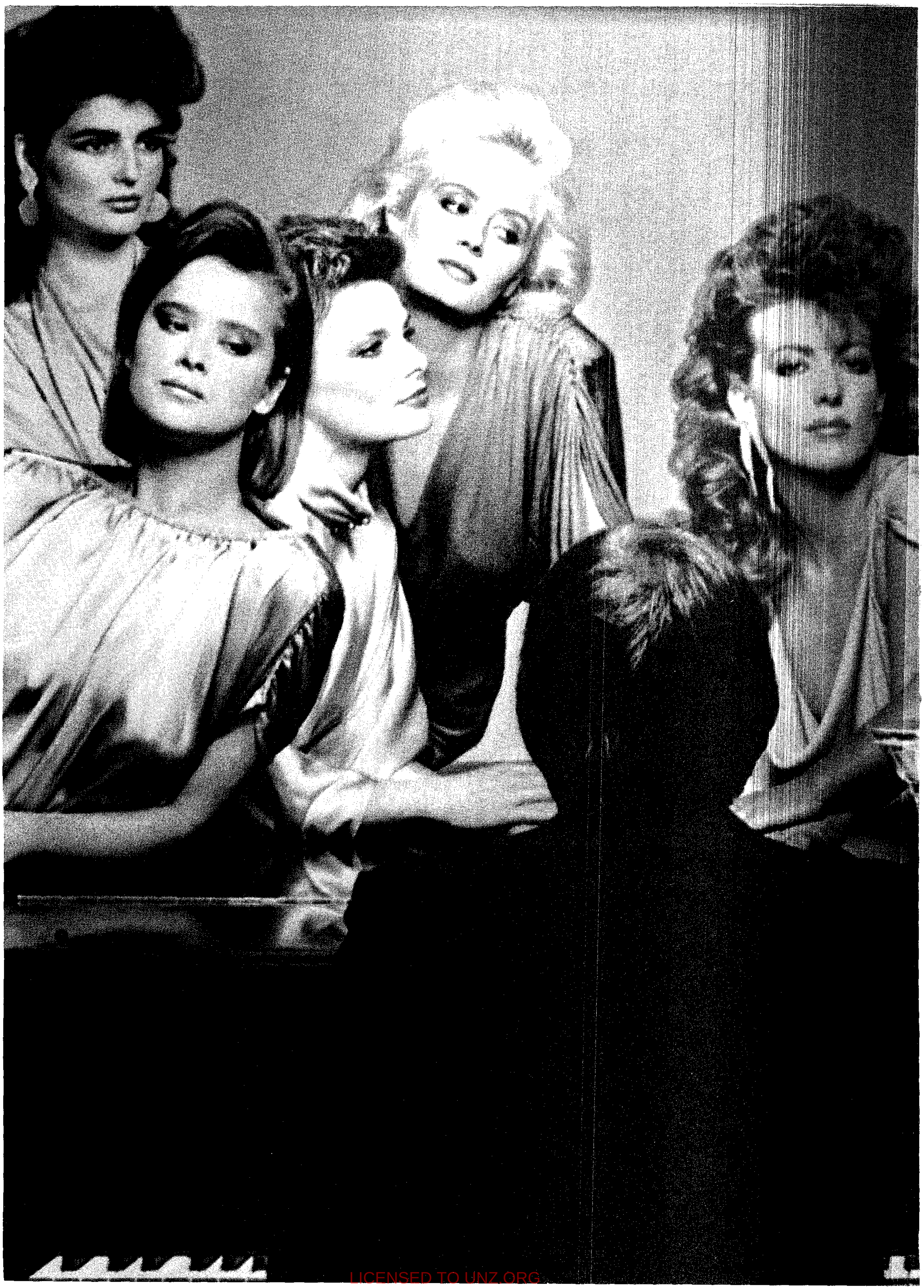

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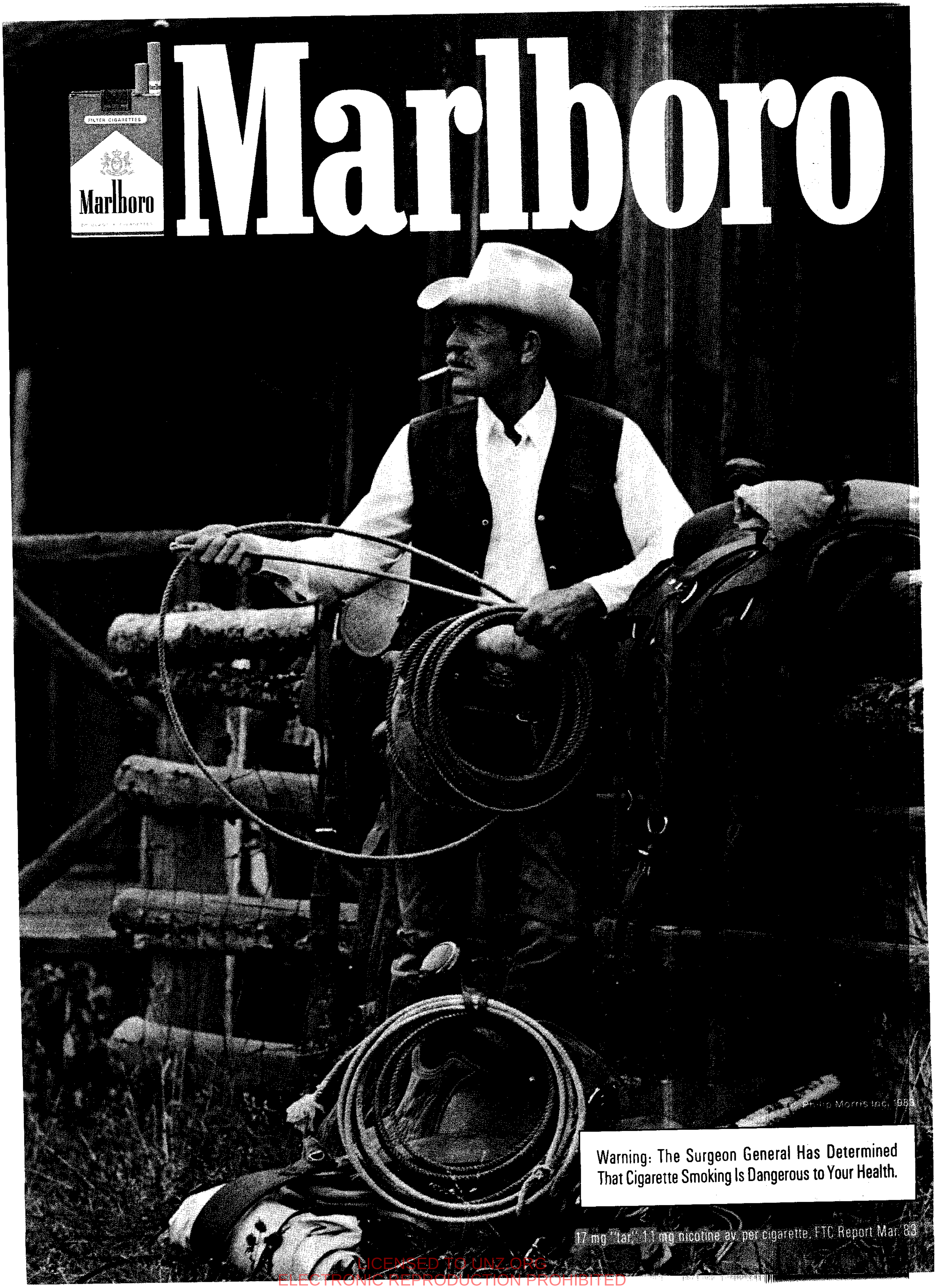
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LETTERS

News Deals

IF ROONE ARLEDGE IS REALLY INTERested in making the news the star, and not the reporters ["ABC News Under the Gun," by Nancy Collins, August 15], why has he named Peter Jennings sole anchor of the evening news? I'd watched ABC's *World News Tonight* since its premiere, five years ago, because it offered something different to the viewer. By having anchors in three different cities, the news was clearly the star, and the outside world was brought a little closer. The appointment of Jennings as anchor was a step backward for ABC.

Lawrence Kampf
Queens

IN YOUR OVERLONG, RAMBLING INTERview, Roone Arledge demonstrates a bizarre piece of reasoning. If the late Frank Reynolds, as all-American as they come, did so much to build up ABC's *World News Tonight,* what's Arledge's rationale for picking a successor who's exactly the opposite? Canadian Peter Jennings is urbane, charming, and almost too handsome. His foreign manner makes him totally unacceptable as an American anchorman.

David Englander
Edgewater, N.J.

OTHERS MAY TAKE ROONE ARLEDGE AS A role model, but I find the Babbitt-like executive a royal turkey and a bore.

Aaron Spiegal
Manhattan

Physician's Tale

AFTER READING YOUR ARTICLES ON Roone Arledge and Dr. Joe Kramer ["The Good Doctor," by Bernard Lefkowitz, August 15], I think it is Dr. Kramer, rather than Arledge, who should have been on the cover. The care and attention that Dr. Kramer gives his patients is of far greater value and, in my opinion, more newsworthy than Arledge's problems with newscasters.

Mortimer D. Goldstein
Merrick, N.Y.

YOUR ARTICLE SHOULD BE READ BY ALL who aspire to practice medicine, as it describes a point we all come to in our professional lives. Do we choose a higher income and better hours, or do we stay in the areas that need us the most? Dr. Kramer should be thanked for reminding us that there is a choice and that part of a doctor's richness can come from the people we care about most—our patients.

David E. Mittman, R.P.A.
Staten Island

BERNARD LEFKOWITZ'S ARTICLE LEADS the reader to believe that the Lower East Side is an uninhabitable jungle. As a board-certified pediatrician, I am proud to live and practice in this neighborhood. There are many of us striving to provide goods and services to this community, and at the end of a hard working day, unlike Dr. Kramer, we don't get into our cars and run to the suburbs. For the rest of us this is home.

Gary S. Medows, M.D.
Manhattan

Counter Revolution

BARBARA COSTIKYAN'S REVIEW OF NEW York's Mexican restaurants ["The Mexican Revolution," August 1] was excellent, but the cover photo accompanying it deeply offended me. Your portrayal of the Mexican people as gun-toting bandidos was nothing more than a promotion of a vicious stereotype.

Fernán R. Cepero
Tuckahoe, N.Y.

The Times They Are A-Changin'

THERE WERE PROBABLY MANY CHUCKLES from solvers of the London *Sunday Times* puzzle in the August 8 issue as they came up with the answer to 22 Across: "One embraced by a young man and seduced." Answer: laid. Has the *Times* lifted its skirts a little?

John J. Brennan
The Bronx

High Cost of Giving

EDWARD TIVNAN'S ARTICLE "BITtersweet Charity" [August 15] focuses on the abuses of fund-raising, but the majority of campaigns run for colleges, universities, Y.M.C.A.'s, Y.W.C.A.'s, cultural institutions, hospitals, voluntary health agencies, religious and social-service groups, and civic and community organizations do not have the high costs of the examples he used.

John J. Schwartz
President, American Association
of Fund-Raising Counsel, Inc.
Irwin Brod
President, Greater New York
Chapter, National Society of
Fund-Raising Executives
Manhattan

HOW CAN YOU FEEL BETTER ABOUT GIVing to charities? First, ask if the fund-raising counsel is a member of the American Association of Fund-Raising Counsel (A.A.F.R.C.), a self-regulating group. The fund-raising techniques and results described in your article would not be allowed by an A.A.F.R.C. member firm. There is also an accrediting procedure for fund-raisers. The title "certified fund-raising executive" (C.F.R.E.), given by the National Society of Fund-Raising Executives, is granted after a minimum of five consecutive years in the profession, a background check, and an examination.

Stephen D. Hirt, C.F.R.E.
New Britain, Pa.

PEOPLE SHOULD NOT BE AFRAID OF GIVing *directly* to hospitals and other institutions where their money is more likely to reach the cause for which it is intended. I've been told by fund-raisers that I'm naïve to think that money given directly to research centers won't end up being used for overhead, salaries, and the like. But if the same money goes through a fund-raising organization, executive salaries and overhead still have to be taken care of before the money reaches its final destination.

Don Wigal
Manhattan

Copied Cat

IN YOUR AUGUST 8 ISSUE, YOU PUBLISHED drawings of Jim Davis's Garfield the fat cat ["Windfall," by Michael M. Thomas]. This use of the Garfield character was not authorized by United Feature Syndicate, which owns the copyrights. We would also like to note that the drawing of Garfield eating dollar bills was redrawn by one of your artists in order to coincide with your story.

David Hendin
Editorial director
United Media Enterprises
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The Social Contract

I WAS MORE THAN SHOCKED TO FIND MY name listed as one of those who make a living by presenting "social climbers" to those who have already arrived ["Cityside: How to Be Social," by William M. Fine, August 15]. We are a full-service public-relations agency, and we specialize in corporate clients and special events. We are *not* in the business of performing personal publicity, or of making people more than they are.

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INTELLIGENCER

Union Suit: The Winner Loses

HARASSED BY ANONYMOUS death threats after he refused to unionize his company, Walter Mungovan, a Hawaiian building contractor, agreed to be a federal-government witness against two union officials. But the chief casualty in the case was Mungovan—whose life has been devastated.

He maintained when the case began that the alleged threats had almost wiped out his $2-million-a-year business. But U.S. Attorney Daniel Bent could charge the unionists only with perjury: A 1973 Supreme Court decision makes it nearly impossible to prosecute a union for using threats, or even violence, while pursuing a "legitimate" aim, such as organizing a workplace.

Wife: *Divided family.*

During the trial, two men posing as F.B.I. agents tried to spirit Mungovan away, so the Justice Department persuaded him to enter its Federal Witness Protection Program. The union officials were convicted and got six months. "Walter has lost his business and his freedom for good," said his wife. "He's earning $8 an hour as a carpenter."

The government won't even tell her where he is until she and their son join him in the program. For now, she is setting up a fund to help with legal bills incurred while fighting the union. "The law," said Mrs. Mungovan, "is screwed up."

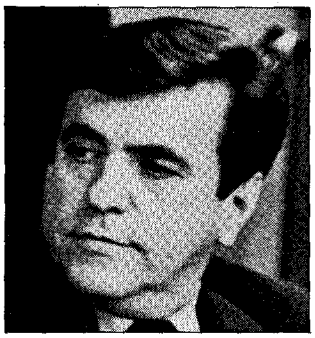
New U.D.C. Chief's Past Under Attack

QUESTIONS ARE BEING raised about past business practices of William Stern, the new Urban Development Corporation chairman appointed by Governor Cuomo.

In 1969, Stern and a colleague left Standard & Poor's, the financial-data company, to form a computing firm, Telstat Systems. According to Brenton Harries, a former S.&P. president who is now executive vice-president of its parent, McGraw-Hill, "Stern and his partner started to plagiarize S.&P.'s daily *Dividend Record* and sell it as their own. To catch them, S.&P. reported fictitious dividends. Sure enough, Telstat repeated them."

Stern and his partner agreed to stop the practice in a negotiated settlement after S.&P. sued them for "misappropriating" copyrighted data, Harries said. "I was surprised this did not surface at Stern's U.D.C. confirmation hearings."

Peter Johnson, an aide to the U.D.C. chief, countered that Stern and his partner had denied S.&P.'s charges and admitted no wrongdoing in the settlement, which he said they made only because of mounting legal costs. "They paid S.&P. a piddling amount, $17,000," he added. "If Standard & Poor's was so sure of its case, it should have waited for the court to adjudicate it. Bill Stern is a straight arrow."



Stern: *Telstat trouble?*

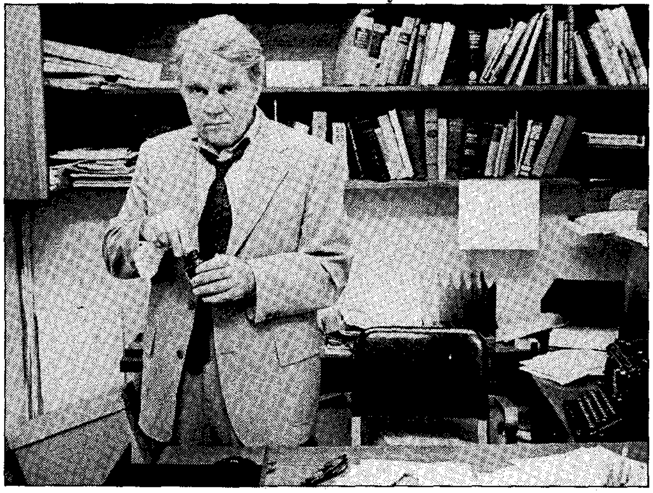
Rooney Rejects '60 Minutes' Spinoff

ANDY ROONEY HAS APPARENTLY scotched plans by CBS for a new prime-time show characterized by insiders as "Son of *60 Minutes*." It was to star him, Charles Kuralt, and Bill Moyers, with Bill Kurtis and Diane Sawyer switching off.

A pilot for the program, which would have mingled news reporting with lighter features, was expected to air in November, with a weekly slot to follow in December if it proved successful. But Rooney complained to CBS News vice-president Robert Chandler that such a format would lack any special identity.

He explained to *New York,* "I don't need another failure on my résumé. The whole problem with television news is *60 Minutes*. It's made so much money, everybody just wants to rush out another one."

CBS spokesman Gene Mater confirmed that the project is now "back in the noodling stage." CBS News chief Van Gordon Sauter must decide whether to put together a new lineup of hosts or drop the idea entirely.



Rooney: *"I don't need another failure on my résumé."*

Who's Behind The Zoran Look?

WHERE DID ZORAN, THE fashion designer known for his "minimalist" look, originally get his ideas? The fashion world talks about his background in his native Yugoslavia, where, he says, he studied to be an architect. But a well-known former Henri Bendel buyer is now charging that she was his chief inspiration.

Marion Greenberg claims in a State Supreme Court suit that in 1975, while she was at Bendel's, she formed a partnership with him. According to her court papers, he was "unsophisticated about fashion," and she, working unpaid, was "instrumental" in developing his design philosophy.

In 1981, she quit Bendel's to work with him full-time, but the day she was to start, he "reneged" on his partnership agreement with her, the suit charges. It alleges that Zoran has refused to give her her share of the company, yet has paid "excessive salaries to several young boys with little or no experience in fashion merchandising."

Zoran could not be reached for comment.

BY SHARON CHURCHER

Photographs: top right and bottom, Wide World; left, Robert Sherbow/Uniphoto.

42nd Street Developer: Preservationists Are Not Pleased

THIS AUGUST'S PEACE PACT between Ed Koch and Mario Cuomo, in which they agreed to let the state consider developers Paul and Seymour Milstein for the planned "merchandise mart" on West 42nd Street, has dismayed some preservationists.

They say the brothers have a record of stalling and reneging on pledges—and they cite the following cases:

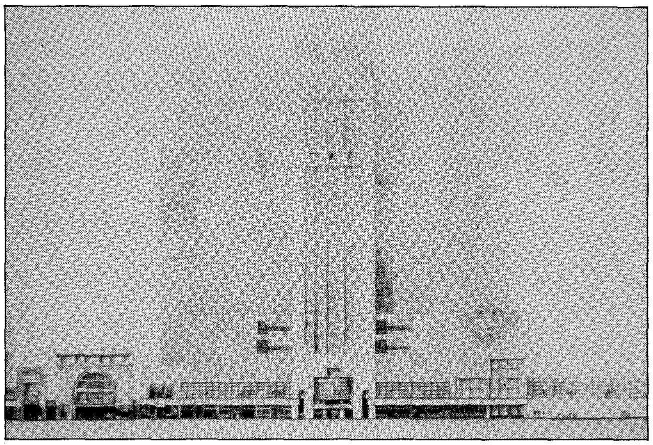
☐ The Biltmore Hotel's famous Palm Court. The brothers ordered it razed during remodeling, and went back, critics say, on a promise to the city to reconstruct it.

☐ Battery Park City. In a previously unreported decision, the board of that state venture voted last year to allow its management to kick out a consortium including the Milsteins. The group allegedly hadn't lived up to the terms of its agreement concerning development of the site. It finally decided to meet the board's demands just before the result of the vote was to be announced.

☐ 30 Lincoln Plaza. The Milsteins were allowed to exceed city building-size limitations in return for promising to improve Broadway's center island in front of the building—a promise they've yet to keep four years later, claims a city lawyer.

Said ex-landmarks commission chairman Kent Barwick, who now heads the Municipal Art Society, "This record of failing to deliver raises very serious questions about whether the Milsteins should be used for the mart."

A Milstein spokesman told *New York* that demands for the Palm Court restoration had been "impracticable." He said he didn't know about the Battery Park City vote and blamed the Parks Department for delays on the Broadway improvements. "Parks told us to wait until they came up with a master plan. They never did," he said.



Proposed mart: *Are the Milstein brothers a good choice?*

A 'Safe Haven' For Guatemala

A SCRANTON, PENNSYLVANIA, company wants you to know that it's bringing all-American fun and games to terror-ridden Guatemala.

The country, which underwent a military coup three weeks ago, "does not offer much in the way of fun family recreation these days. Perhaps this is why Lommagolf Guatemala has taken in over $6,000.00 (U.S.) in its first three (3) weeks," boasts a press release from Lomma Enterprises, the world's biggest maker of miniature-golf equipment. What's more, the Guatemala City course "may be the only one in the world where some patrons come to play accompanied by armed bodyguards," the release continues.

Explained Lomma executive vice-president David Kwartler, "Gentlemen with machine guns stand at the gates while the kids putt. It's a safe haven in a violent town." He added that the company hopes to sell courses in other Latin nations, pointing out that "this is our first course in the region, but we installed seventeen of them in Vietnam at the height of the war there."

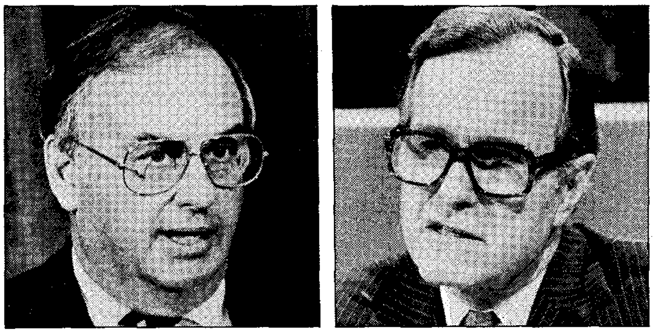
Bush and Weicker: Love All

ONE OF THE COUNTRY'S longest-running political feuds, between Senator Lowell Weicker, of Connecticut, and Vice-President George Bush, is over.

Relations between the two scions of wealthy Connecticut families have long been cool. They reached a low in 1980, when Weicker charged that Bush had once considered burning Nixon slush-fund records. Also, Weicker endorsed Ronald Reagan but not Bush after the 1980 Republican convention.

"Bush recently played tennis with Weicker," said a White House insider. "They've made up." The reason? "The decision by the vice-president's brother Prescott to withdraw from his 1982 race against Weicker helped. And I think the tennis helped," said a friend of Bush's.

Said a top Weicker aide, "I'd think the senator will endorse Bush next year."



Weicker, Bush: *Reconciled on the court.*

Moody Rivers: Clash Over 'Tonight' Credits

Rivers: *Plugging designers.*

JOAN RIVERS QUIT *The Tonight Show* the other day, according to a friend of hers, but the resignation lasted only an hour and a half.

The comedienne, who signed on as *Tonight*'s sole guest host less than two months ago, clashed with her bosses over the on-air plugs she gives to designers such as Calvin Klein and Oscar de la Renta, who provide her with clothes for the program.

"Someone would say something like 'You look nice,' and she'd say, 'Don't thank me, thank Oscar,'" the friend said. "Then NBC told her she couldn't do that. She flat out quit, and they came back about an hour and a half later and said it could be done after all."

NBC spokesman Gene Walsh said, "Joan called and left a message about the problem. Then we worked out an agreement." The credits will now be given by an announcer, Walsh explained.

Photographs: center left and right, U.P.I.; bottom, Ron Galella. Rendering by Cooper, Eckstut Associates.

The Bottom Line/Jack Egan

HELTER-SHELTER

The Charles Atkins Case

"MY FATHER SAYS YOU CAN MEASURE your age in terms of chronology or in terms of mileage," says Charles Atkins, the pudgy, 29-year-old head of Securities Groups, the embattled tax-shelter investment partnerships he created just five years ago.

"In terms of mileage, I have traveled a substantial distance and gained a lot of experience over the last five years," he adds, in an interview in the plush conference room atop the Olivetti Building, at 500 Park Avenue, where his dwindling financial empire has its headquarters.

These days, a number of well-known investors may be thinking that Atkins's learning experience came at their expense.

Though Atkins—son of former Ashland Oil chairman Orin Atkins—claims to be the victim of circumstances, he's currently at the center of a legal and financial storm. The ultimate losers may be his investors, who range from entertainment-industry luminaries like Norman Lear, Andy Warhol, Michael Landon, and Sidney Poitier to some of the brightest names in the New York business community, including Michel David-Weill, the head of Lazard Frères, the investment-banking firm; Laurence and Preston Tisch, chairman and president, respectively, of Loews Corporation; former Salomon Brothers managing partner William Salomon; cosmetics tycoon Estée Lauder and her two sons; and members of the Entenmann's baked-goods family.

Altogether, over 300 big-income investors sought to shelter their earnings from Uncle Sam's tax bite and invested a total of $84 million with Charles Atkins in what was supposed to be primarily a government-securities trading operation. The theory behind the series of ventures was to produce trading losses in any one year while pushing income into the future, when it might be converted into long-term capital gains.

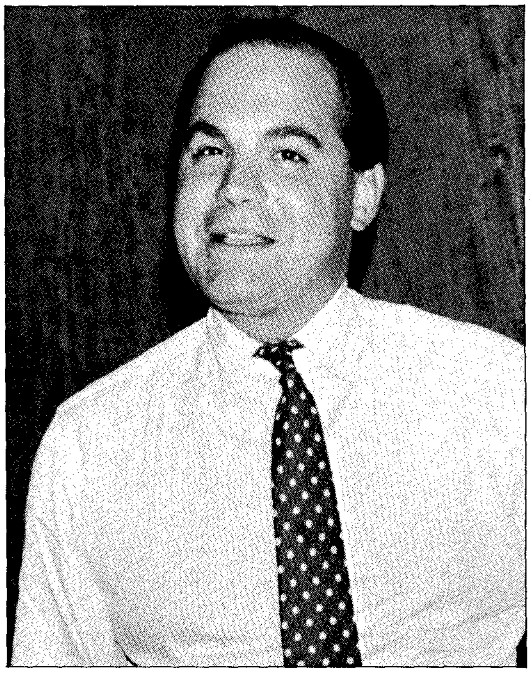
Each dollar invested with the Securities Groups partnerships also obligated individuals to take on $3 in so-called recourse loans, or potential obligations to borrow against their actual stake. Although these obligations are rarely called in, they permitted investors to claim up to $4 in tax losses for each dollar they actually invested.

Starting with $5 million raised in an initial tax-shelter offering in 1978, the Securities Groups operations had over $270 million in capital—including loans—at their peak, and an astonishing $24 billion in overall securities positions. That made the firm one of the largest- and best-capitalized in the entire financial community, although few individuals would have recognized its name.

But today, Atkins is in the process of liquidating the trading operation. He is trying to find someone to sublet the expensive office space where Securities Groups is located. He has the Southern California Savings and Loan Association, partly owned by the tax-shelter partnerships, on the auction block. A line of credit from Lloyd's Bank to buy the S.-and-L. has been called due because of a payment that was missed in July. And investors who reaped that four-to-one tax write-off may be required to come through on some of those recourse loans that were the basis of the shelter.

What happened? According to allegations in a lawsuit filed recently in U.S. District Court by several limited partners, Atkins and other principals of Securities Groups engaged in "fraudulent mismanagement and looting" of the enterprise. The suit also claims that they took for themselves opportunities belonging to the limited partners, and used "the constantly changing enterprises formed by Atkins to shift assets" in "a scheme to deceive and defraud the limited partners."

The suit, which has been brought by Houston Astros owner John McMullen and by Bay Shore Group, which includes two Entenmann brothers, charges that Securities Groups made more than $15-million in unsecured loans to Atkins, who used this money in a failed attempt to buy a 75 percent share of the "21" Club and to purchase a multi-million-dollar co-op on Sutton Place. It also alleges that Atkins, who earned $5.9 million in salary and incentive compensation in 1981, "deliberately shifted profits and losses" during accounting periods and got this money "based upon accounting profits which never really existed." Finally, it claims that Atkins, "without the knowledge or approval of the limited partners . . . changed the fundamental nature" of the original limited partnerships.


'Learning': *Charles Atkins, of Securities Groups.*

Atkins says that the suit is "completely without merit" and that the individuals who brought it are only a handful of the 320 limited partners who invested in Securities Groups. All loans he received from Securities Groups have been repaid, he says, and he denies using any of the funds to purchase his Sutton Place co-op.

Most of Atkins's investors have gotten out by now. Earlier this year, Securities Groups made a tender offer to the limited partners, paying 5 percent of their initial investment and issuing non-negotiable notes for the rest. (Even tendering investors might still be liable on the recourse loans, however.) Eighty-five percent of the investors tendered, Atkins says. McMullen and the other investors suing Atkins did not.

Two developments caused the firm's operations to go off track, according to the financial *Wunderkind.* First, the 1981 Tax Act limited so-called trading straddles—a complex system of offsetting trades that create current tax losses and transfer income into the future. These had become a chief tactic of the firm.

Second, the collapse of Drysdale Government Securities, in mid-1982, and two other similar dealers caused the Federal Reserve Bank of New York to clamp down on other highly leveraged trading operations—including that of Securities Groups. The Fed's requirement that the firm cut its outstanding trading positions in half led to $29 mil-

Photograph by Bob Sacha.

lion in trading losses, wiping out nearly a third of the $84 million that had been invested with Securities Groups, says Atkins.

Before the Drysdale collapse, Atkins began diversifying the operations of his firm, creating a money-market fund, a leasing business, and investing in an oil-and-gas-drilling operation and in Fugazy Express, Inc., the limousine service. The biggest move was the purchase, for $27 million, of Southern California Savings and Loan, a Beverly Hills–based institution with $1 billion in assets. The S.-and-L. purchase, says Atkins, was "a pure interest-rate play." In his view, savings-and-loans had bottomed out in price, and the California-based operation was a bargain.

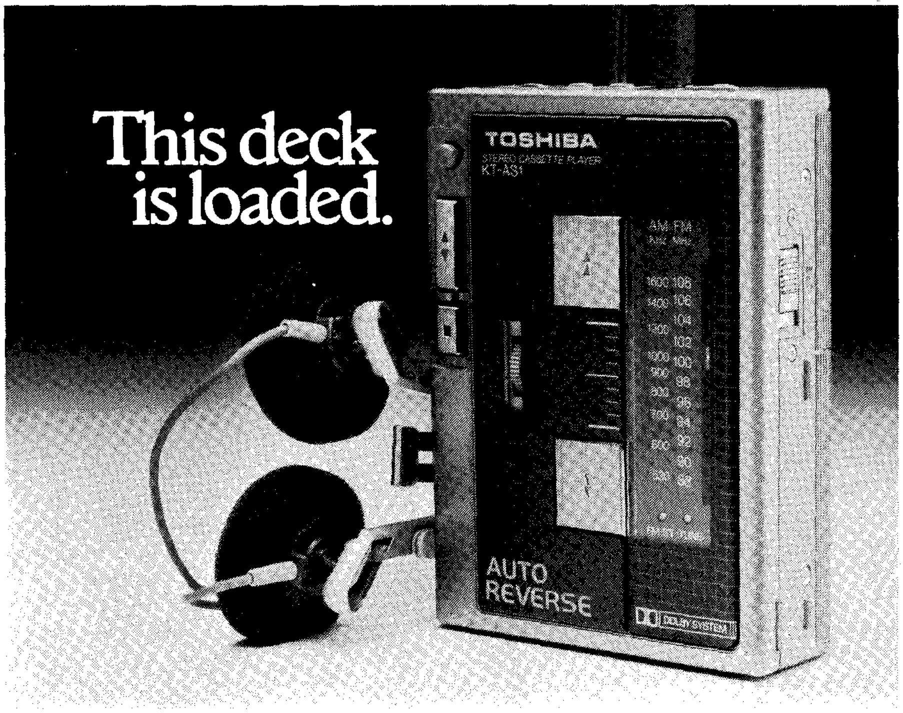
(Atkins hired Richard Higgerson, formerly of Chase Manhattan Bank, as president of the S.-and-L. Higgerson, who had been in charge of institutional banking at Chase, was demoted after Chase incurred large losses in the Drysdale affair and in loans to customers of the failed Penn Square Bank, of Oklahoma City.)

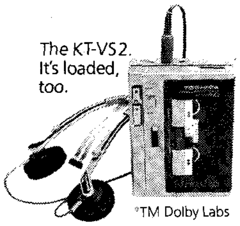
After the purchase of the S.-and-L., Atkins decided to fold one of his firm's main assets, New York Hanseatic Corporation, an old-line government-securities dealer, into the S.-and-L. This apparently caused New York Hanseatic to be delisted by the New York Fed as one of its primary securities dealers, hampering its ability to go about its business. Atkins claims he made advance inquiries to the New York Fed about this move and was assured such a step would not take place. "We were screwed," he says.

Atkins's main goal at this point is to sell the Southern California S.-and-L. in order to repay the note that is owed to Lloyd's and to realize as much as he can for the firm.

"If we can get the S.-and-L. sold, we're over the hump," he maintains. "We will then be able to satisfy all of the firm's obligations to outside parties and be left with a substantial amount of liquid capital."

Atkins claims that if a sale takes place, investors in Securities Groups could get back about half of their original investment. And if the value of the tax write-offs they have claimed is added to this recoupment, investors will end up actually getting a 100 percent return on what they put in, he calculates. Here's an example of how his calculation works: An investor who put in, say, $100,000 took $400,000 in tax write-offs. Assuming the investor was in the 50 percent tax bracket (the current maximum), the write-off would increase his after-tax income by $200,000. He'd get another $50,000 with the repayment of half of his original investment, making his total return $250,000. Subtracting 20





You wouldn't think a personal stereo this small would be so crammed full of features. But it is. The KT-AS1 has auto-reverse, Dolby* NR, AM/FM tuner, soft touch controls and collapsible headphones. It's loaded, all right. But, luckily, you don't have to be to afford it.

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percent for long-term capital gains, the investor is left with $200,000, twice what he invested in the first place.

The calculation assumes, however, that the I.R.S. will rule the four-to-one deduction legitimate.

Moreover, Atkins says the lawsuit that has been filed might make it difficult to sell the S.-and-L.

The final outcome of this complex story, and the extent of actual losses by investors, will most likely be decided in the courts and by the I.R.S.

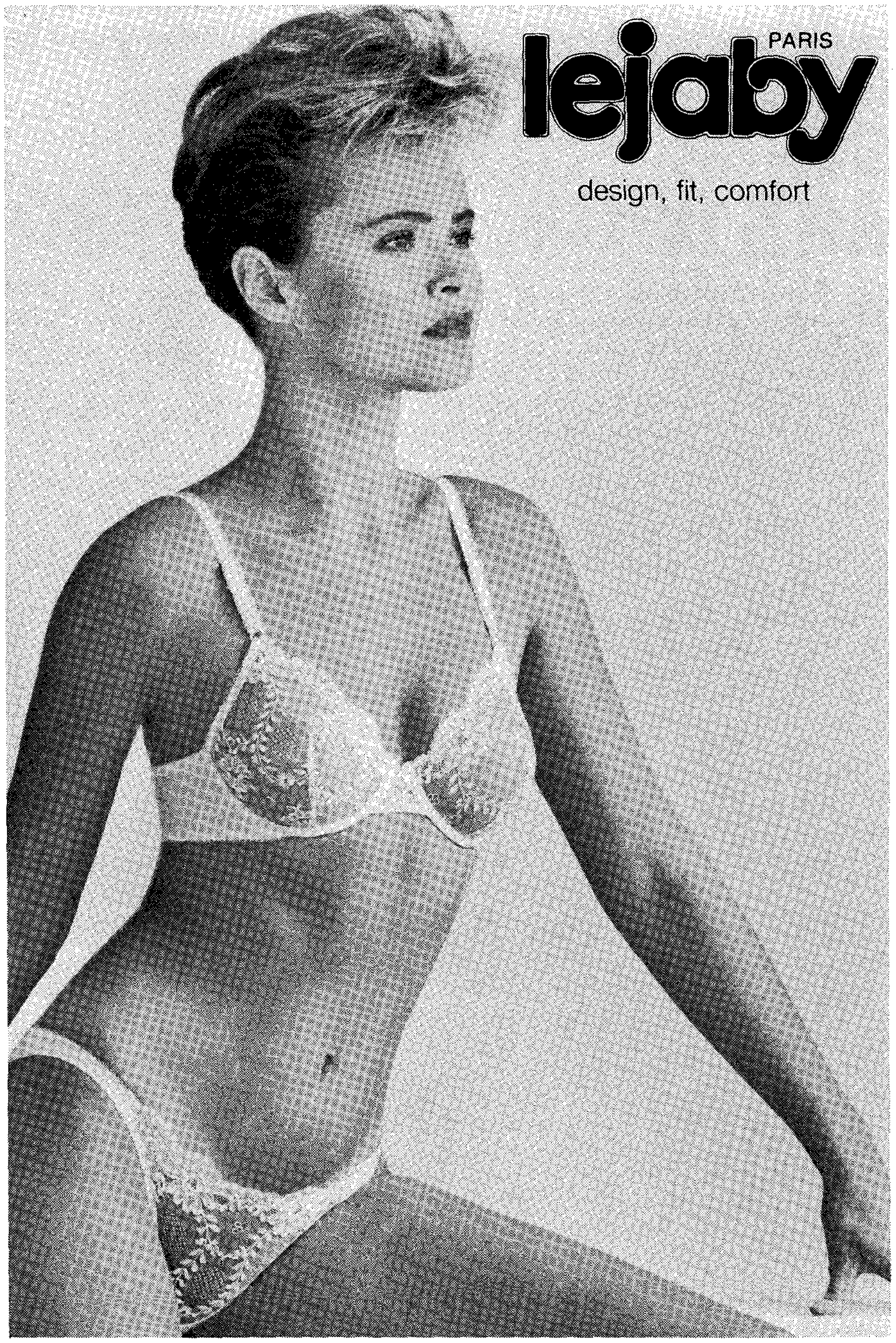
Atkins, however, has no apologies to make. "It's been a tremendous learning experience from the start," he says. "I showed I could get a successful business going and see it through. And I think I gained the confidence of a lot more people over the last year or so in constructively dealing with adverse circumstances than in coping with easier times."

Time will tell how many investors will have confidence in Atkins the next time he tries to raise money for a new venture. As it is, some observers are amazed that so many sophisticated business people were willing to give so much money to a neophyte. That four-to-one tax write-off that Atkins offered didn't hurt. And Atkins came to New York not only bearing a family name well known in business but a curriculum vitae that belied his 24 years. A summa cum laude graduate of the University of North Carolina, he had a Ph.D. from the London School of Economics, where he was a George C. Marshall scholar. He had been a fellow at the Brookings Institution, in Washington, and from 1975 to 1977 worked at Lehman Brothers as an adviser on foreign-currency financing for U.S. multinational corporations. Notably lacking from all of these credentials was some practical experience as a securities trader.

That detail was perhaps overlooked by investors who were impressed by the names Atkins was attracting to his venture.

"Among tax-shelter investors, the herd instinct is stronger at the high end than it is at the low end," observes attorney Arthur Kowaloff, a partner in Willkie Farr & Gallagher. "When someone is putting down $5,000, he's not interested in the identity of other investors so much as who the promoter is, and the reputation of the securities firm selling the shelter. But at the high end, investors themselves begin to lend credibility to the venture. And oftentimes their reputations far exceed that of the promoter. Atkins is a classic example. Charlie Atkins didn't have nearly the business reputation that many of his investors did."

Whether the Atkins experience will change that clubby attitude remains to be seen. ▬



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STALE MALLOMARS AND OTHER OUTRAGES

Complaint Department

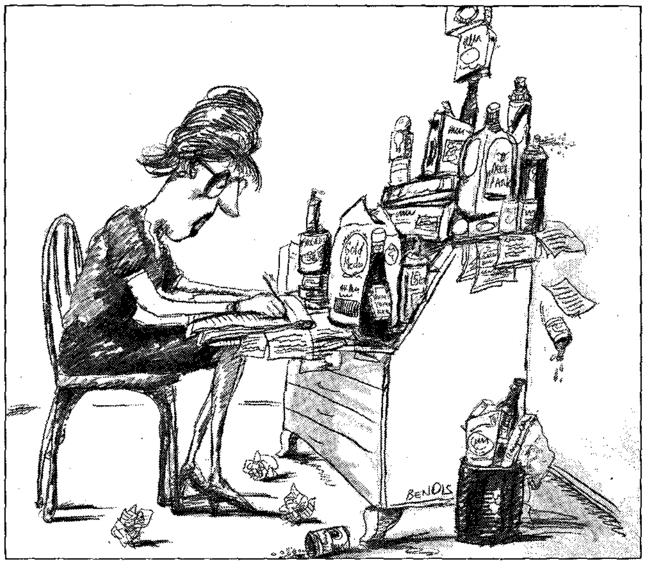
REMEMBER THE DAYS WHEN YOU BIT into a stale Mallomar, wrote the manufacturer a complaint letter, and received cases of fresh cookies for your pains? Those days, I'm sorry to report, are gone. I know from personal experience.

I was tired of grumbling about products that failed to look, taste, or perform as they should have, and decided to do something about it. I barraged dozens of companies with details of their products' deficiencies—written from a home address, of course—and sat back to wait for the replies.

All the complaints were legitimate, drawn from my experiences or those of friends. Nonetheless, I felt squeamish signing the letters "Sincerely" and a little guilty putting a company through its paces as if I were the Federal Trade Commission. I also felt slightly diabolical prowling around for defective products, knowing the master plan to which I would subject them. But, lo and behold, in the process of preparing this report, I discovered a new avocation: I loved writing the complaint letters. I also loved the results they produced. No embarrassment of riches, mind you. But almost invariably a courteous note (perhaps a form letter) and coupons to replace the product.

First to respond was Duffy-Mott. Two days after I'd informed the company that its apple juice had tasted metallic, a consumer-relations representative wrote back: "We would like to assure you that all of our products are prepared under the utmost care and continuous inspection." She regretted my dissatisfaction, appreciated my taking the trouble to alert Duffy-Mott, promised me that both the production and quality-control departments would hear about it, and enclosed two coupons for free Mott's products. The company trusted I would again purchase its goods "with complete confidence and satisfaction."

Nothing more came for days—I raced home to check the mail—but then, on August 8, a week and a half after the complaints had been sent, a flood. C. F. Mueller sympathized with the fact that every time I buy a box of lasagna a good portion of the noodles are broken so badly I have to tuck the bits into the middle and ration the whole pieces for the visible part. Mueller's quality-control-laboratory manager warranted that the company takes great pride in the processing and packaging of its products and checks the lasagna "most thoroughly for weight, measurements, curled edges and breakage." The product "must have become broken in transit," she concluded. The envelope contained three 50-cents-off coupons.



Dear L'Eggs . . .

I began to recognize a corporate pattern: disclaim responsibility, then magnanimously bestow largess on the irate customer in the form of replacement coupons. When I fussed that the top of my Endust aerosol repeatedly came off and the product kept foaming and dribbling out on everything, the Drackett Company responded, "The aerosol can is a rather delicate device and can be damaged by rough handling." Was Drackett suggesting that I had abused its product? More likely just foisting blame elsewhere, I decided. "We have little control over our products after they leave our warehouses." Enclosed along with a coupon entitling me to an Endust of any size was a promotional piece urging me to dial a toll-free "800" number and chat with "an experienced Consumer Consultant."

The toll-free consumer-hot-line number is a recent invention that is rapidly becoming more popular. Consumer-product giant Procter & Gamble claims to be an "800" pioneer. "We experimented in 1974 with an '800' number for Duncan Hines Brownie Mix," says Procter representative Marjorie Bradford. Communication with consumers soared. Most of the callers inquired about recipe variations. In 1979, Procter assigned an "800" number to one product in each of its divisions. Again, consumer contact soared. Letters—so time-consuming and costly to answer—dropped off sharply. Today, a toll-free number exists for virtually every product. The company still receives more than 200,000 letters a year, but over 450,000 customers phone instead. The most asked question remains "What makes Ivory float?" (Answer: "All the air it contains.")

Those "800" numbers help convey a company's sincerity, but several heartfelt letters also convinced me that the companies cared. Progresso Quality Foods seemed genuinely sorry that its small can of caponata "did not receive a proportionate share of ingredients." A mispacked can or jar can occasionally slip by undetected: "It does not happen often, but it does occur," wrote Progresso. "Please accept our most sincere apologies"—and, of course, two coupons worth 50 cents apiece. Ultima II demonstrated concern that its Advanced Formula Cream makeup had separated. "I tried to phone you but there was no answer," a consumer-relations representative wrote. She asked me to return the makeup so the company could examine it, and promised an adjustment.

In response to a complaint calling its Bumble Bee chunk light tuna "awfully dark and oily" and wondering whether the wrong product might have been packed in the can, Castle & Cooke patiently explained that its light tuna varies in color, flavor, and texture "depending upon the tuna species, its state of maturity and the location of capture.... But the eating and nutritional value of all three species are excellent." The representative added that my patronage is valued, and enclosed, as I had come to expect, a replacement coupon.

Deer Park insisted that it hadn't changed its quality-control procedures and that without seeing a sample it couldn't explain the cloudy look or odd taste of the water I'd bought. But the company sent coupons worth $2 to cover the cost of the two bottles in question.

A letter sent to Seagram's complain-

Illustrations by Keith Bendis.

“People don’t come to the opera to listen to the music.”

Photograph by Irving Penn.

The first act of any urban aristocracy is to open an opera house, but after a century, the Met has lived down the whims of its bejeweled, ostentatious patrons. In the September issue, we see how this private club has been transformed into a public treasure. ...Soprano Jessye Norman opens the Met centennial season this fall; her photograph opens Peter Conrad’s article, *The Grandeur Is All Yours.*

VANITY FAIR

SEPTEMBER 1983

A CONDÉ NAST PUBLICATION

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MAQUIMAT TEINT NATUREL

Fluid Foundation

New soft mat finish as natural looking as the light of day

A non-ordinary makeup of multiple qualities, Maquimat creates a mat finish as soft and lovely and unpretentious as Nature intended. A finish with the barest suggestion of coverage, yet all the more effective in enhancing natural skintones.

Not only will you spend your days in the long-wearing beauty of Maquimat, but you'll enjoy its versatility in the evening, as well. And Maquimat is impartial—[illegible] by all skin types.

Available in nearest-to-natural shades, the light and luxurious fluid texture ensures glide-on application, and the dispenser-tip bottle provides convenience.

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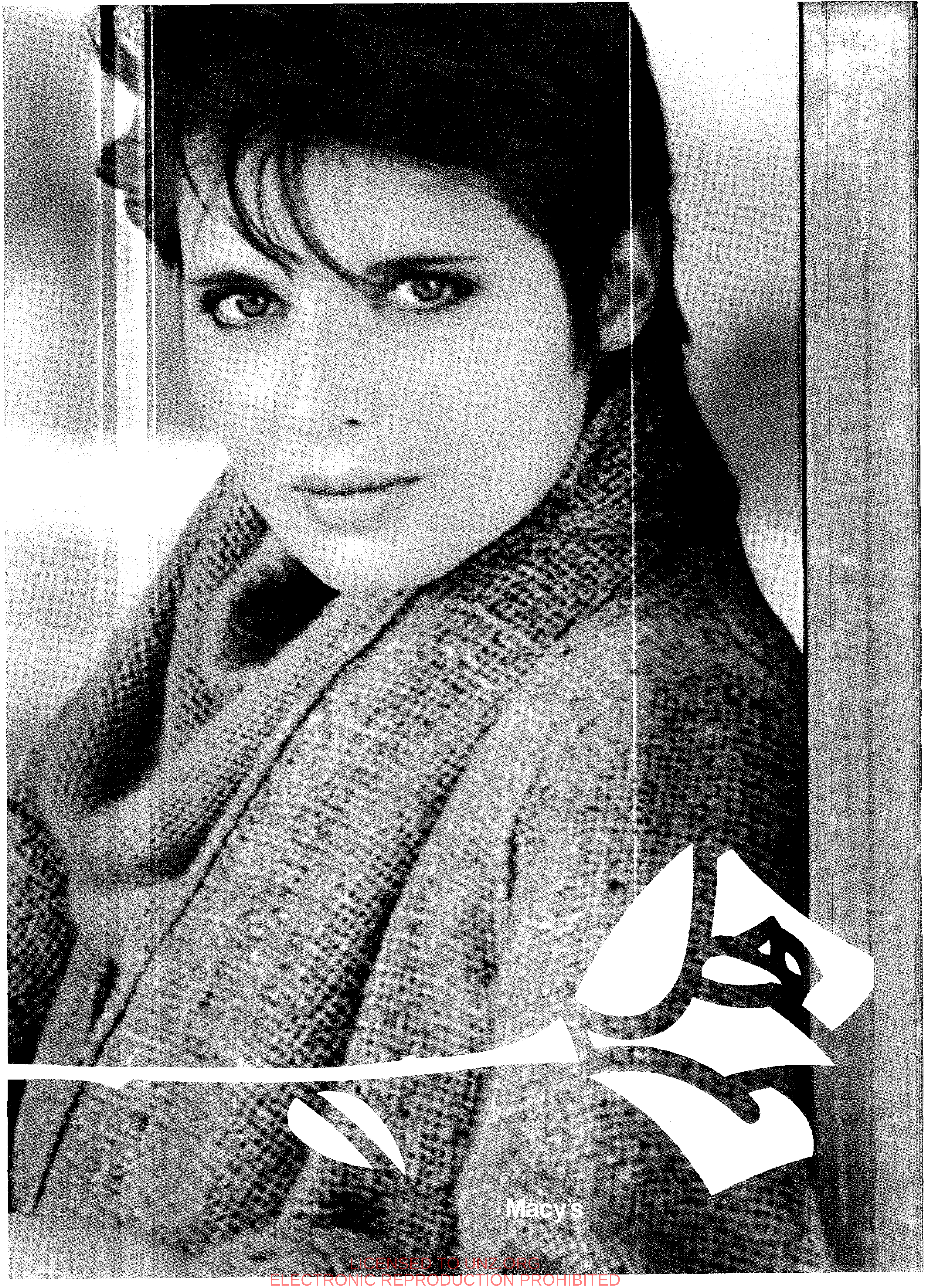
LANCÔME
PARIS


FASHIONS BY PERRY ELLIS
Macy's

ing about the flatness of its new ginger ale was answered by the Coca-Cola Bottling Company of New York, the beverage's local producer. "It would appear that there was a slight leak.... We would have to assume that the packages were abused in handling somewhere." I was informed that the company draws samples of its ginger ale every half-hour to check on the carbonation and that it's impossible for any soda to come off the production line with no carbon dioxide. Still, I was given coupons for bottles of ginger ale.

Heinz lavished attention on me. (Could it be because I had begun my letter praising its ketchup and saying I wouldn't dream of changing brands, even though one bottle had had a "black, withered look around the top"?) "Because of the special care we take ... your note is quite important to us," it said. And then the homey touch: "Beginning with the selection of choice ingredients, skilled workers continually 'watch over' the products just as the homemaker does in her kitchen—even to tasting samples during cooking to be sure everything is 'just right.'" By this point I was full of remorse. What really won me over was not the inclusion of three 50-cent coupons but the way the letter ended. "You have done us a favor by telling us about this experience—your report will be given careful attention." Suddenly I felt as if I had performed a patriotic service.

... *Dear L'Eggs customer.*

But it was the Hershey Chocolate Company that took the cake for demonstrated sincerity. When I groused that its semisweet chocolate chips had fused together, a (Miss) Sandra A. Bianchini responded, "Your description of the chocolate reveals that it may have been exposed to excessive heat. This will cause discoloration of the chocolate with resultant loss of flavor." There was the usual bit about the company's exercising "a great deal of care and control" and the less common request for help. To complete the investigation, Hershey would need the name and address of the store where I'd purchased the chocolate, and provided an envelope for same. It also provided a 50-cent coupon toward any of its products, a check for $1.60, and a brochure on nutrition.

General Mills and Beecham were also solicitous. The former confessed it was disappointed to learn of the insect infestation I'd found in a two-pound pack of Gold Medal flour. Though "modern processing and packaging methods virtually preclude the possibility of infestation at the plant level," it could have happened in transit, the letter said. It suggested returning the flour to the grocer, who would most likely replace it or refund the price, but a coupon worth five pounds of flour was included. I made three pounds of flour in the deal.

I made even more with Beecham. Two weeks after I beefed that a tube of Aquafresh had sprung a leak, a box containing an eight-ounce replacement arrived with no letter (postage, $1.36). Next day, a letter from Beecham asked if I could send in the defective tube, "even if empty," for the company to examine. Alas, I had thrown it away and could not avail myself of Beecham's pre-paid label. And tucked in with the letter (postage, $1.05) was "literature," coupons, and samples of various Beecham products.

Allergan Pharmaceuticals also shelled out for postage, enough to mail me three plastic bottles of Wet-N-Soak contact-lens solution. The new bottles, however, wore the same protective seals that had instigated the complaint in the first place. The "cello-seal," the consumer representative noted, is used "with the specific intent to prevent tampering of any of our units. Therefore, we feel this small inconvenience is well worth the protection it offers."

Beecham and Allergan are the sole companies from which I've received actual merchandise. Most corporations have substituted coupons in the last few years because they are easier and less expensive. The coupons are often a better deal for the consumer, too. "She has a choice of what product to get, and often a little extra change. If she's complaining about a $3.72 can of coffee, we send coupons worth $4," says General Foods representative Cliff Sessions. "Industry-wide, the number of complaints has increased—we think because of inflation, economic conditions, and new levels of consumer awareness."

Perhaps the growth in gripers is the reason several companies responded courteously but without evident interest. After I'd charged that Reynolds's plastic wrap is "so super-clingable that you can't peel it away from your fingers," consumer-response representative Carolyn Hicks simply noted that "apparently this roll escaped our careful inspection." A replacement coupon was stapled to the letter—upside down. You would guess from the tone of Borden's letter that it cared whether its Wise potato chips were stale—but that letter arrived, with a coupon for a seven- to eight-ounce replacement pack, three weeks and three days after the complaint was sent. And L'Eggs didn't bother to personalize its response when I grouched that one pair of recently purchased stockings "ran just as I was putting them on," and that another pair had legs of different shades. "Dear L'Eggs customer," the reply began. Similarly, G.E. addressed me as "Dear Friend and Customer." But those stings were eased some by coupons for free stockings and the promise that replacement bulbs will arrive in three or four more weeks.

The sting remains, however, from the few companies that have not yet replied—more than three weeks later—or, in Clairol's case, replied dismissively, with a form letter simply telling me how to find out where to take my Instant Kindness rollers for service (they had lost kindness just after purchase). Why didn't Union Carbide respond when I reported that its new Sheer Strength plastic bags didn't stand up to the test? Or Ronzoni, when I reported that its lasagna noodles break excessively? Does Great Bear just not want to hear about cloudy, filmy springwater? Of course, the problem may lie with the post office—indeed, several of these companies now claim they never got my letters.

The biggest ache came from not hearing from Nabisco Brands—one firm that says it didn't hear from me. I hadn't bought Mallomars in years before I bought them again in June. I wrote, "I'm sorry I bought them and burst one of those wonderful childhood memories of going home to them and a glass of milk after school each day. The ones I bought, which were well within the use-before date, were stale. The marshmallow that I remembered as moist—you could bite into it and pull the cookie away and the marshmallow would stretch—was tough, almost impenetrable. The cracker was hard, and even the chocolate was cracked." I ended up grieving for the days when companies you expected to care always did and terrific cookies waited to welcome you home. ■

IN AND AROUND TOWN

By Ruth Gilbert

August 29 through September 7

S	M	T	W	T	F	S
	29	30	31	1	2	3
4	5	6	7			

Our local Salsa Festival is in full swing throughout the city August 31 to September 5, with dances, a film, concerts, and a boat ride. *The MacNeil/Lehrer NewsHour* premieres September 5 at 7 P.M. on Channel 13. The Bleecker Street Cinema is holding a special jazz-film series through September 5. And visit the Richmond County Fair, on Staten Island, September 3 and 4 for fun and games.

Garibaldi's Revenge

Another film classic has had its cuts restored to re-create the version preferred by its director. Visconti's 1963 masterpiece, *The Leopard,* arrives at the Museum of Modern Art September 1 and then moves to Cinema Studio 1 September 2. The film tells of an aristocratic family in Sicily caught up in the political upheavals of 1860, and stars Burt Lancaster and Alain Delon (above).

Getting in Tune

A new film's arriving from Australia, *Lonely Hearts,* starring Wendy Hughes. It's won the Australian Film Institute's award for Best Film of 1982 (that's its equivalent of an Oscar), and opens September 4 at the Lincoln Plaza Cinema. It's about an insecure woman and a middle-aged piano tuner (Norman Kaye) who struggle to overcome their shyness and fall in love.

Liberty Belle

The Goodspeed Opera House, in East Haddam, Connecticut (about two hours away by car), has spawned myriad Broadway shows, both revivals and originals. From now through September 16, it's showing a revival of Irving Berlin's *Miss Liberty* (with book by Robert Sherwood), which is about the rivalry between two newspaper publishers. Below, from left, Paula Laurence, Michael Scott, and Carole-Ann Scott engage in a friendly moment.

Hearing Hands

Above are Richard Thomas as an idealistic social worker and Rosanna Arquette (who was so marvelous in *Baby It's You*), playing the deaf-mute girl he befriends, in *Johnny Belinda,* a remake of the 1948 original, which starred Jane Wyman and Lew Ayres. Channel 2's made-for-television movie airs September 7 from 9 to 11 P.M.

More Flack

Meet Della LaRene Flack (right), younger sister of Roberta. She's making her debut in an act called "An Evening of Sass and Blues," September 7 at Cattails, on upper Broadway. Della composes and sings blues, ballads, and satirical vignettes, and has an album coming out this fall. Watch for her.

Photograph, bottom right: Pharoah Manley.

NEW YORK

Forever Young

Peter Ivers was a legend in the making—a Peter Pan out of Harvard who wrote and performed his own songs and was a pioneer of New Wave video. But most of all he was a free spirit who tried to live the ingenuous ideals of the sixties in the eighties. His unsolved murder, last spring, cut short an extraordinary life and a career just reaching its promise.

By Tony Schwartz

TWO BLOCKS TO THE EAST are the tacky bars and run-down transient hotels of L.A.'s skid row. The surrounding area looks like an urban desert—huge asphalt parking lots, several wholesale supply outlets, a couple of Japanese restaurants. The spacious loft itself, on the sixth floor of a commercial building, was sparsely furnished: exercise mats, a piano, some video equipment, a small refrigerator that had never been plugged in, two portable metal closets, and a mattress atop a wood bed. It was there, shortly after 2:30 P.M. on March 3, that Peter Ivers was found bludgeoned to death in his bed. There were no signs of struggle.

At first glance, it seemed like yet another tale about a talented child of the sixties gone astray—a Harvard legend who had descended into a world of decadence and despair. Quite the contrary was true, but Peter himself might have appreciated the misapprehension. He always delighted in confounding people.

Ivers majored in classics at Harvard, knew Latin and Greek, and could write Sanskrit, but that was just one of his personas. He was also a virtuoso blues-harmonica player; a black belt in karate; a Yoga master who meditated up to two hours a day; the host of a national cable-TV show devoted to New Wave music; an experimental-video producer; a composer who had to his credit perhaps 100 songs, three albums, and scores for a dozen films and shows; and a performer who had played avant-garde jazz at Lincoln Center and once served as the opening act for Fleetwood Mac.

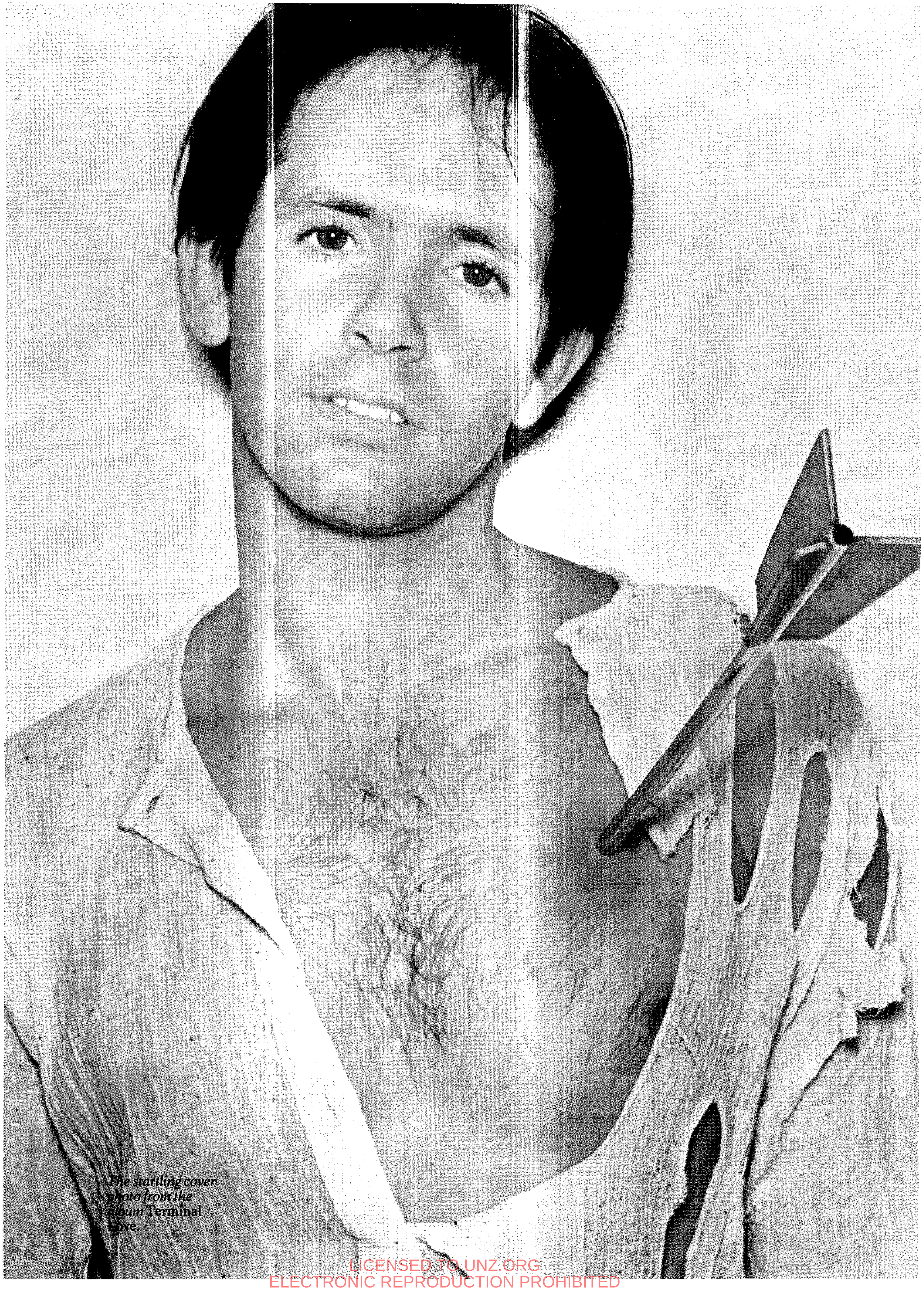
For all that, Peter Ivers, at 36, had earned relatively little mainstream recognition. But he had held on to both his idealism and his exuberance, remained true to values that many in his generation had long since abandoned. Most of his friends had earned more money and renown, but many had also become jaded and cynical. And for several of them the cost of success had been catastrophic.

Two and a half years before, Peter had gone to the funeral of his best friend, Doug Kenney, 33, who either fell or walked off a cliff in Hawaii. Co-founder of *National Lampoon,* co-writer of *Animal House,* and a multi-millionaire, Kenney had had a prodigious cocaine habit and painful insecurities about his work. Eighteen months after Kenney's death, many of the same friends gathered for the funeral of John Belushi, who had died of a drug overdose.

"Peter," says actress Kathryn Walker, a friend of all three men, "was truly high on life. Doug and John were high on everything but." For Ivers, creating and collaborating were their own rewards, and making money remained secondary. He genuinely believed that the creative process kept people open-minded and alive, and so made the world a better place. "A lot of people in his generation got so caught up by the things they were protesting against that they never decided what they were for," says Matina Horner, the president of Radcliffe, to which Ivers returned in 1981 as an artist in residence. "Peter knew what he was for, and he kept moving toward that goal."

For better and finally for worse, Ivers disdained security and throve on experimentation. That could mean hanging out at New Wave clubs at 4 A.M.; sitting at 4 P.M. in a steam room full of old Jewish men at the Pico Baths; taking a Bible-study class or teaching yoga; listening to blues, or jazz, or Irish folk music; juggling a dozen different collaborative projects; asking purposely provocative questions to the nihilistic punk-rockers who appeared on his cable show; or gathering a dozen disparate musicians on the roof of his loft building on a Sunday morning for an

Photograph by Steve Silverstein.



The startling cover photo from the album Terminal Love.

"...To those who remember Peter from that period, he

experimental-music-and-video project.

Because Ivers had extraordinary powers of concentration, he became expert very quickly in the areas that attracted him. And because he was unself-consciously open to new experience, he was welcomed in the worlds he explored—whether by black blues musicians or by old Harvard friends who had gone into the business world. And perhaps nothing pleased Peter so much as bringing all these scenes together: At Harvard, he played blues harmonica for guests after a formal dinner at Matina Horner's house; to L.A.'s wildest underground clubs, he took his straightest friends.

Peter and the Wolfe's was a nightclub
that catered to New York's elite
fancy dans and chorus girls
and winos off the street
and at 4 A.M. I'd play the latest
music with a beat.

—*Peter Ivers*
"Peter and the Wolfe's," 1976

BUT PETER'S INGENUOUS idealism and his fearless experimentation had a flip side: the childish conviction that he would be protected from the responsibilities of adult life.

Partly it was the way he looked. He was five feet five and trim, with a youthful, open face. But it was also his upbringing. His mother had been unusually supportive, and unusually tolerant too. At Harvard, Peter enjoyed more nurturing and indulgence: The members of his arty crowd were mutual mythmakers, encouraging one another's belief that they were uniquely creative and deserved special treatment. As his friends grew up, their goals became less exalted and more practical. But they continued to applaud—even to romanticize—the fierceness of Peter's dedication to his ideals, perhaps in part to ease their own guilt. "He became for us a kind of crazy barometer of integrity," Tim Hunter, a college friend and now a movie director, said at the funeral. "Our shared secret, as Peter worked for acceptance and fame, is that we didn't want him to compromise."

Nurtured child: *At age fifteen (left), with his mother and stepfather.*

And for more than twelve years, Peter's girlfriend, Lucy Fisher, now a senior vice-president at Warner Bros., supported him unwaveringly. But as she, too, grew up and became more visibly successful than Peter, she began to have some visions of her own. One of them was a family and a more conventional life than Peter was prepared to offer.

At times, Ivers seemed to rebel for the sake of rebelling. Often, for example, those of his songs that friends liked best would end up on his records in less listenable versions. It was as if he equated all commercial success and recognition with selling out—as he believed his stepfather had done.

It was easy to see Peter as a narcissist whose experimentation was an excuse to act like a naughty little boy. But those who came to know him were usually willing to overlook his childishness, because Peter was so exciting and enjoyable to be around. They also came to admire his courage—the capacity to go his own way, even when there wasn't any evidence he would be rewarded in the end.

Ironically, in the final months of his life, Peter seemed to be finding a way to have the best of both worlds: to make a living without sacrificing his ideals. The promise seemed especially close—and his ambivalence especially vivid—on the last day of his life.

When he awoke, shortly before 9 a.m., on Wednesday, March 2, it was pouring rain. Peter had spent much of the previous night making a demo tape of a new song and had fallen asleep, as he often did, in his clothes. Already running behind for a 10 a.m. meeting in Hollywood, he reached into his pocket and discovered that his wallet was missing. Convinced that he'd left it at a nearby Japanese restaurant the night before, he returned to check. No one had seen it, and for the next hour he retraced his steps without success. That evening, he would tell a friend that he was certain losing the wallet reflected his ambivalence about making money. As long as people didn't give him money, he explained, he remained in control.

'MONEY WAS ALWAYS Paul's god," says Merle Ivers of her second husband, from whom she is now separated. She met Paul Ivers in 1950, a year after the death of her first husband. Merle was 27 years old, Peter was 3, and his younger sister, Ricki, was barely eighteen months. When Merle married Paul, a year later, he adopted both of her children. At the time, he was "retired," having made a lot of money in the wholesale textile business. With a family to support, he went back to work, this time in the wholesale shirt business. Once again, he did very well. He moved the family to a house in the affluent Boston suburb of Brookline, and each year he traded in his Cadillac for a new one. His attitude toward money was typical of a Depression kid. "I wanted my family to have what I hadn't, and I saw myself as the means," he says. "All I knew was how to earn, and I was willing to work seven days a week."

Merle traces the beginning of Peter's conflict with his father to the sixth grade. He'd just been accepted to Roxbury Latin, perhaps the city's best private school. Also, his I.Q. had been tested as part of a Harvard research study, and it showed up in the genius range. "In Paul's mind," she says, "a genius performed in a certain manner, got A's, became perfect. But Peter was never a prototype." Paul doesn't dispute that view. "I was selfish," he says. "I was blinded by my desires for Peter's great success in life." To Paul, that meant choosing a professional career that would be both lucrative and prestigious.

Photographs courtesy of Merle Ivers.

was the epitome of sixties hip, oozing confidence..."

Merle's approach was nearly the opposite.

When Peter came home from Roxbury Latin with several C's, Merle asked, "Pete, honey, why only C's?"

"Ma," he replied, "the fact that I didn't get an A doesn't mean I haven't absorbed what interested me." That was good enough for Merle, and Peter's passions grew, particularly for classics. But her attitude continued to rankle Paul. "Merle overlooked many faults in Peter, and this bothered me," he remembers.

The rift widened after Peter left for college. His acceptance to Harvard was at first the fulfillment of Paul's most cherished dream. But soon he was having doubts. "When I went to visit Peter in his dorm, his room was a shambles," Paul remembers. "It was rather revolting to me. I lived in a home where everything was perfect, no ifs, ands, or buts. I guess I just couldn't take it."

At Harvard, Peter's academic career soon took a backseat to other interests. During high school, he'd become a skilled technical director, and he began to get involved at the Loeb Theater, the center of Harvard's drama scene. The prodigy of that era was a student named Tim Mayer—intimidatingly articulate, exceptionally well educated, and abrasively full of himself in the way only an arrogant young artist at Harvard can be.

Mayer, who most recently collaborated on the book for *My One and Only,* remembers vividly the first time he met Ivers. "I was crossing the stage of the Loeb when I saw this elfin figure with a beard. He said to me, 'You're Mayer, aren't you?' I nodded, and he said, 'I heard about you. You're good, real good.' Then he paused and said, 'I'm Ivers. I'm the best . . . tech director in town.' " It was a myth made in heaven; Mayer and Ivers became inseparable, first as friends, then as collaborators.

During his sophomore year, Peter mentioned to Merle that he'd like to learn an instrument; until then he hadn't shown much interest in music. "He said he wanted to try something portable," Merle recalls, "and that he knew a guy who played terrific harmonica and was willing to teach him. The next thing I knew he was a virtuoso."

Soon, Peter began to write scores for the musicals that Tim Mayer directed, and to play in local rock bands. The best known was the Street Choir, which was featured in a *Vogue* spread in 1967, while Peter was still in college. Among its members was Gil Moses, a black musician who went on to direct *Roots* and the stage version of *The Wiz.* "Peter was already one of the best harp players in the country," says Moses. "He was gutsy and muscular, and he listened to every blues-harmonica player on record." He also had a remarkable capacity to elicit a human sound from the harmonica.

With Lucy: *"The first time I saw Peter . . . I was smitten."*

To those who remember Peter from that period, he was the epitome of sixties hip, oozing cool and confidence. Some who knew him found it all precious and off-putting. But for Chris Hart, a college friend and the son of playwright Moss Hart and actress Kitty Carlisle Hart, the proof of Peter's power came when the members of Hasty Pudding—Harvard's satirical drama club—traveled to Bermuda to put on a show. Peter had come along to do the lighting.

One night the whole group—urged on by Peter—found themselves in a black club at midnight, listening to a black rock-'n'-roll band. Midway through the set, Peter walked over and asked if he might sit in and jam with them for a few tunes. The leader of the band shrugged and said sure. "It was like a scene from one of those Fred Astaire–Ginger Rogers movies where everyone starts clearing the floor and suddenly it's just the two of them left in the middle," remembers Hart. "No one was interested in dancing anymore. Everyone was just listening to Peter play the harmonica. Until then, I'd just thought of him as a little guy with a squeaky voice who hung the lights. But onstage he delivered a whole different personality, a little dangerous, much more commanding, and very sexual. When he finished, it was like we'd been heralded into the inner sanctum. He'd made it, and because we were with him, we all came along for the ride."

Several years later, when J. Anthony Lukas wrote a book about the student movement, *Don't Shoot—We Are Your Children,* he quoted a letter that one of the black leaders at Harvard had written to his parents, talking about the first white friend he'd ever made: "He played the hippest harmonica you'd ever want to hear. That's giving praises to a white boy, but Peter was heavy."

By the time Peter had given up on his wallet and driven to Hollywood, he was an hour late for a meeting to discuss an idea for a movie musical based on "Rock Around the Clock." Peter had brought together an unlikely pair: Alan Sterne, a low-key, easygoing producer with very middle-of-the-road credits, and David Jove, the bright, belligerent producer of New Wave Theater, *on which Peter served as host.*

The fate of Peter's wallet dominated conversation at the meeting. At 12:30, Sterne brought the discussion to an end. "I gotta go," he said. "Next time, let's meet on time and get something accomplished."

As Sterne was leaving, he asked Ivers if he needed to borrow any money. Peter, always sheepish about his financial problems, said he did not. He'd just handed in the treatment for a screenplay titled City of Tomorrow *that he'd done with his*

Photograph by Tim Hunter.

"..Peter's identity was so strong that for years Lucy

friend Rod Taylor for Warner Bros. Its story, based loosely on Alexander the Great, was set in the future and told the tale of a gang of teenagers who take on the evil adults and emerge victorious. Peter told Sterne he was due to pick up half of his payment, a check for $7,500, that very day.

HE MET LUCY FISHER IN 1969. She was a sophomore at Radcliffe, and Peter had just graduated.

Lucy grew up in Englewood, New Jersey, the oldest of three children in a family Peter described as "aristocracy." What he really meant was that they seemed so much more sophisticated than his family. Lucy's father had gone to Dartmouth, her mother to Wellesley, and there were a lot of books in their house. In fact, her father was a moderately successful steel merchant, and the family lived only comfortably.

Lucy was never quite a goody-goody, but she was dutiful and eager to please. At Dwight, the private girls' school she attended, she was elected president of the political-affairs club, was voted "most intellectual," and earned top grades. Even so, she saw herself as a "sensitive young bohemian" who read poetry, listened to Bob Dylan, and spent Saturday mornings tutoring a young black kid on the other side of town. The one thing she lacked was a social life.

All that changed in college. "I was immediately very popular," she remembers. "Suddenly my looks were in style. I was very skinny, I didn't have big breasts, and I had a poetic side."

When she met Peter, Lucy was still searching for a clear identity. His was so strong that for years she remained willing to live in his reflected glory. "The first time I saw Peter, he was with Tim Mayer," Lucy remembers. "He was wearing a leather jacket and looked scruffy, unshaven, and rebellious. His hair was dirty, and he was dressed terribly. I was smitten."

Even then, Peter enjoyed outraging people and attracting attention. He loved to take his clothes off, and even held one recording session in the nude. He was liable, in the midst of conversation, to break into a karate pose; to begin crying suddenly, which he could do at will; or simply to ask a startlingly direct question. Not surprisingly, people meeting Peter for the first time frequently found him intimidating, or obnoxious, or simply weird.

Those who knew Peter saw method in his madness, even if that didn't make it more endearing. "Peter created himself very self-consciously," says Jody Uttal, one of Lucy's oldest friends. "He was a very clever marketer, and he would constantly invent new images for himself." To other friends, the outrageousness was part of what made Peter different—and special. "He always wanted to test the true mettle of those he met," says Matina Horner. "His provocativeness was his way of breaking down barriers. He wanted to see whether people could get beyond superficial appearances."

To those who did, Peter could be exceptionally loyal and supportive. "From the start, he acted like I made the best art in the world," says Ilene Segalove, an experimental-video artist. "He also bought some of my work, even though I know he didn't have much money." When Peter began collaborating with Franne Golde on pop songs, he also became her biggest booster. "He was very sensitive to my moods," she says, "and especially to when I was down." It was Peter's instinct to encourage his friends, but it also became part of his artistic ethic. That was why he called his fledgling production company Advance Artists. Rod Taylor, speaking at Peter's funeral, captured the feeling of many friends when he said, "He actually joyed in the success of others. When you were with Peter, you became the best and highest version of yourself."

By late spring in 1969, Lucy and Peter were seeing each other more frequently. But Peter also had his first big break—a record deal with Epic—and he was spending a lot of time in New York, recording his first album. At the time, Peter's fantasy was that the record would turn him into a big rock star. After *Knight of the Blue Communion* came out, at the end of 1969, he told a local interviewer that one of his main ambitions was to give his father $500,000—"so that he'll know I didn't waste any time at Harvard." To Tim Mayer the sentiment was familiar: "A lot of people were looking at the time for two-way bangers," he says, "something that would reward them with money and fame for being exactly what a father might regard as a bum. Rock was the avenue Peter took."

But *Knight of the Blue Communion* was scarcely a commercial success. The songs that Peter composed and jazz artist Yolande Bavan sang, a blend of blues, jazz, and rock, won some critical raves. But the music was overly complicated and not particularly melodic. And Tim Mayer's lyrics, written when he was suffering from an illness that was expected to be terminal, were predictably downbeat.

But even when the record received little radio airplay and sold poorly, Peter didn't dwell on it. He was already working on a new album, he continued to perform with several rock and jazz groups, and he'd begun the score for a new Tim Mayer production, *Jesus, A Passion Play,* which would end up on public television.

After leaving Jove and Sterne, Peter drove to Peter Rafelson's house, in West Hollywood. Son of director Bob Rafelson, Peter is a 22-year-old musician. Ivers had come by to continue working with him on a song they had begun writing earlier that week along with Franne Golde.

After listening to a tape of the new song, Ivers invited Rafelson to accompany him on some errands. The first stop was the William Morris Agency, to pick up an advance on the Warner Bros. check. Most of the $7,500 was already committed to pay debts, so when he stopped off to deposit the check, he kept just $45 in cash. Then he insisted on treating Rafelson to lunch, and they decided to go to the Cafe Figaro, a trendy spot on Melrose Avenue.

Back in the car, Ivers was in high spirits. "We're doing it," he told Rafelson. "F--- 'em all. It's been too long, but we deserve what we're getting. We're going to the top." Rafelson asked him about Lucy, and Peter pointed out an expensive restaurant that they were passing just then, La Toque, and said that he'd been there with Lucy once, that it was very good, but that he hadn't liked the formality. Lucy and he were so different, he said; as a movie executive, her life-style was moving in a different direction from his. Even so, they weren't really apart, and he still respected her a great deal. They'd come a long way together, he said, that was for certain.

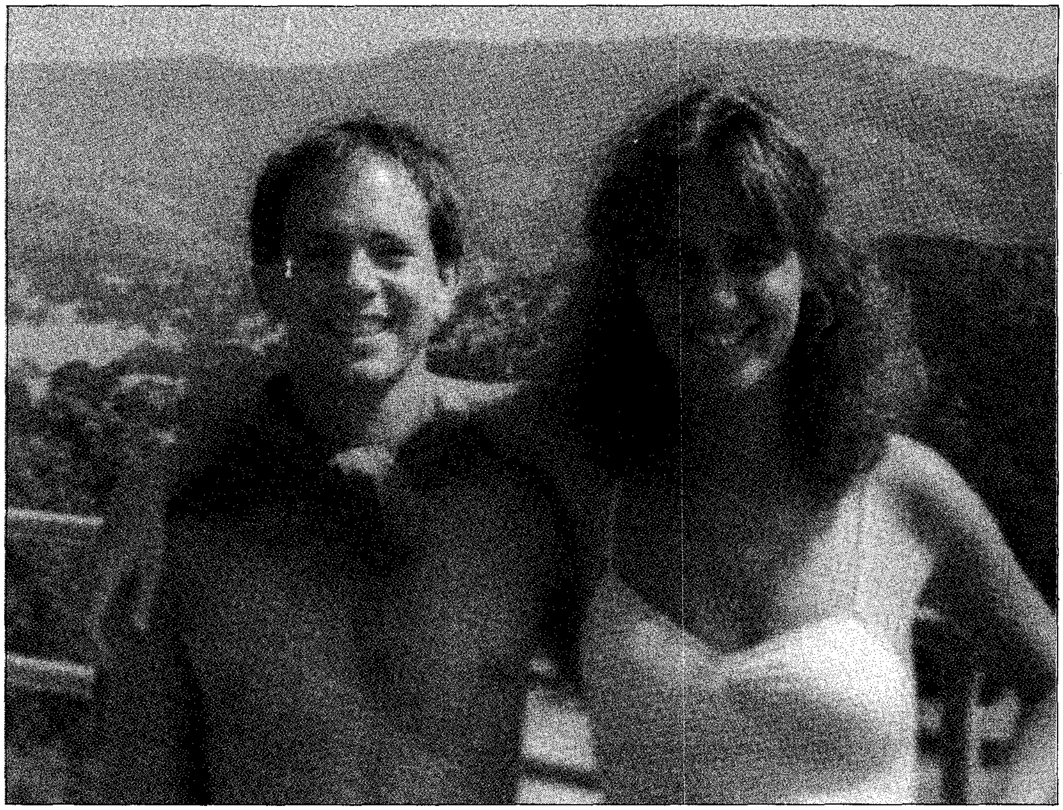
IVERS WENT TO CALIFORNIA for the first time in the spring of 1971. Epic had rejected his second album as too esoteric. Tim Hunter, his college classmate, was on a fellowship to the American Film Institute and invited Peter out to score his film. Soon he was doing scores for other young directors.

Lucy came to visit twice, but when she wasn't able to find a job she went back to New Jersey. Her father had died the year before, and she moved in with her mother and got a job writing book-jacket copy for Prentice-Hall. She didn't like it.

Peter had moved into the Tropicana, a motel frequented by rock-'n'-rollers that was just raffish enough to suit him. Equipped with a brash business card—"Peter Ivers: Music for Cash"—he began moving in music circles. The key introductions were to Van Dyke Parks, a quirky musical talent and onetime Beach Boys collaborator, and Linda

remained willing to live in his reflected glory..."

Perry, a rising and well-connected young independent producer. Charmed by Peter and moved by his talent, they took him to Lenny Waronker, a top producer at Warner Bros. Both Waronker and Mo Ostin, head of Warner Bros., were impressed. They liked the mix of his primitive blues sense and his more educated musical instincts. Warner gave him an extraordinary advance—more than $100,000. To produce the record, Ivers hired his friend Buell Neidlinger, a much admired bassist who had been a member of the Boston Symphony and had also played avant-garde jazz with Cecil Taylor.



Love affair: *"Peter was the magic boy," says a friend. "Lucy took care of him."*

By then, Peter was writing both music and words for his songs, and his wry lyrics blended innocent romance with a slightly darker streak. "Terminal Love," which became the title song of the new album, begins, "Everytime you attack your heart / Your heart will attack you . . . Your vital parts'll defeat you / Your heart is gonna beat you." "Alpha Centauri," a dreamy vision of getting lost in space, was actually written to Lucy when she went away on a vacation: "Since you been out of town / The machines broke down / Slippin way out of phase / Drifting light years away ··· Since you been out of town / The supply's all gone / You gotta come back / With my energy pack."

When work began on *Terminal Love,* Peter was still talking buoyantly about rock stardom. Recording took six months, and by the end Peter had pretty much ensured a commercial failure. He'd chosen to sing on the record himself, and his high-pitched, nasal voice, though oddly affecting, was hardly mellifluous—"like Howling Wolf if he inhaled helium," as Peter described it.

And then there were the songs. "Peter had his own forms," says Neidlinger, "but no idea what 'commercial' was. His music was quite a bit too complex for a mass audience." David Fisher, Lucy's brother and one of Peter's most ardent admirers, puts it another way: "The more he produced, the less good it sounded. The first time, on tape, it would just be him on harmonica, with maybe an electric piano. There was something simple and beautiful about it. Then on the record there would be a twelve-piece band and four backup singers, and the feeling of Peter would be lost."

Lucy, meanwhile, had returned to California, and she and Peter had moved into a small house in Laurel Canyon. After working at odd jobs for two years, she got her first break—reading scripts free-lance for United Artists—about the same time *Terminal Love* was released in 1974. Peter moved on to a new album; even after *Terminal Love* died in the record stores, Warner decided to give him one more chance. But Peter still couldn't, or wouldn't, write accessible songs, and *The Peter Peter Ivers Band* became his third flop.

Shortly after the album was released, in mid-1976, Fleetwood Mac invited Peter to be its opening act for a sold-out three-night stand at Los Angeles's Universal Amphitheatre. Some friends say it was at the Fleetwood Mac concerts that Peter performed in an oversize diaper. Lucy is certain he wore the diaper to another performance. But everyone agrees that Peter was not a hit. A squeaky voice, complex arrangements, and whimsically ironic lyrics were more than Fleetwood Mac fans had bargained for. Nor did he make any attempt to meet the audience on a middle ground. When he got down on his knees to sing "Peter, why can't you stay with me tonight / Peter why can't you hold me like I like?" many in the crowd booed. Actually, "Peter" was a wonderful self-parody written in Lucy's voice—but Peter never shared that with the crowd. If there was a single moment when his dream of being a rock star died, it was probably that night.

After he'd dropped off Rafelson, Ivers drove to Studio 55, where Franne Golde had spent the day recording background vocals for "She's My Kind," a song she and Peter had written that was being recorded by Japanese rock star Junko Yagami. During the preceding several weeks, they'd learned that other songs they'd done were going to be recorded by Diana Ross, June Pointer, and Marty Balin. Listening to the Yagami version of their song, both of them got excited. "We're happening," Peter told Franne. "This is it." Linda Perry, who was also there, remembers Peter's wide-eyed look. "It amazed Peter that his work was being recognized commercially. He'd say to me, 'Wow, people really seem to like it.'"

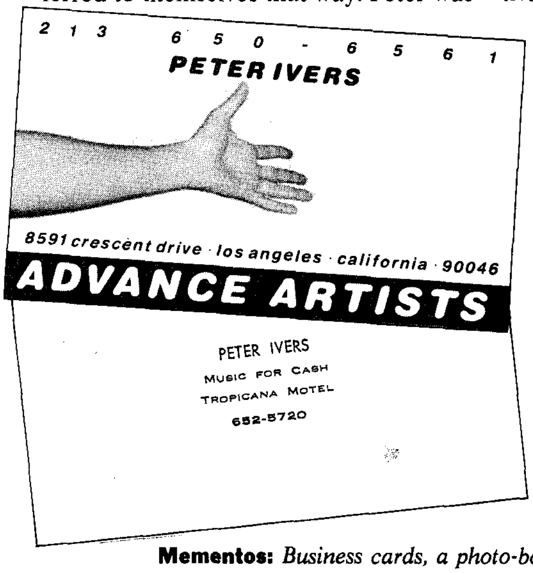
THE FLEETWOOD MAC fiasco scarcely dampened Peter's ambition, but he began to focus more exclusively on his writing. "Peter had always worked all the time, but he became more obsessive," Lucy remembers. "If we went to the beach, he couldn't just relax; he'd pack an electric piano into the trunk in case inspiration struck."

"...In a prescient artistic manifesto, Peter wrote of

Some friends, who found him most charismatic as a performer, were saddened by the career turn. "He would sit at a piano and sing a song or play his harmonica looking right at you, and he was incredibly sexy," says one female friend. "It was very open seduction, but it was romantic and disarming, not threatening." Peter recognized the irony. "My only problem," he once told a friend, "is that I have to win my fans one at a time."

At the same time, Peter became more resistant to anything commercial. He rejected a Warner Bros. offer of a high-paying job as an in-house producer. Instead, the projects he undertook were mostly low-paying: a much praised score for David Lynch's underground cult hit, *Eraserhead,* and another one for the low-budget *Grand Theft Auto,* Ron Howard's directorial debut. Also, when he played gigs, he invariably paid his musicians more than he earned. "He had the samurai philosophy," says Steve Martin, a friend and collaborator. "In any business transaction, should get the worst end yourself."

But the result was that he began to rely more on Lucy financially. Some felt he was trying to have it both ways. "He would scoff at commercial work, but he didn't have to support himself," says Leslie Fuller, a friend. "It was the Peter Pan-and-Wendy fable—they even referred to themselves that way. Peter was the magic boy; Lucy took care of him."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Mementos: *Business cards, a photo-booth shot with Doug Kenney.*

That wasn't entirely true. In their early years together, when Peter had made whatever money they had, he paid most of the bills. But even Lucy acknowledges that for years, like Merle before her, she staunchly defended "Peter's right to be Peter." When friends came over, Peter would play his new songs, or the songs of his friends, and Lucy would spend hours listening. "Their relationship was very deep and physically affectionate," says one of Lucy's friends, "but it wasn't very grown-up."

During one period, Peter refused to eat with any silverware at all—partly out of some childish impulse but also just to try something different and shocking. It worked. Even friends who indulged most of his idiosyncrasies found his primitive manners a bit much. Kathryn Walker, who'd been Doug Kenney's girlfriend at his death, felt she understood Lucy's forbearance. "I always loved it when Doug shocked people, and I sensed that Lucy felt the same way about Peter. I think the bad-girl components in both of us were released by being attached to guys like Doug and Peter."

By 1977, as Peter was veering farther from the mainstream, Lucy was heading directly into it. She'd taken a job as a story editor for Sam Goldwyn Jr. and got to know most of the major players in the movie business. Now when Peter's friends came over, Lucy often retired to the bedroom to read scripts.

Peter was also filling his time with new interests, especially yoga and meditation. He was not by nature introspective, and meditation muted the conflicts he felt. "He hated the disapproving voice in his head," says Lucy. "The way he saw it, his mind was trying to interfere with his well-being, and he was trying to cultivate control over what it could do to him." Marijuana—the only drug he used—served the same role. "It dims the pain," he would say. Many of his friends had long since moved on to more insidious drugs, chiefly cocaine. Mark Canton, a Warner executive, remembers when Peter visited Doug Kenney in Florida on the set of the movie *Caddyshack.* Enormous quantities of cocaine were reportedly being consumed on the set each day, but Peter had his own agenda. The image Canton retains is of Peter sitting on the lawn of the Rolling Hills Golf Resort, teaching yoga to a dozen grips and cast members who had spontaneously gathered round.

He also took up karate, not so much for its Eastern overtones or as a physical outlet but because he wanted to be able to defend himself. It took him only three years to earn his black belt, but then it was withheld for three months—on the ironic ground that he lacked "the fighting spirit."

For Peter was sympathetic to outcasts and oddballs, especially to those who called themselves artists. And because he was inclined to look for the best in people, he was also more vulnerable to charlatans. "Peter sometimes used inferior musicians," says Buell Neidlinger. "He liked to help underdogs because he felt sorry for them, but they had nothing to give him." That wasn't quite so. By offering unconditional respect to people unaccustomed to *any* respect, Peter inspired exceptional devotion. Some friends treated him almost as a guru, a role that he seemed to enjoy. "To be in Peter's thrall," says one person who found his guru persona off-putting, "was to accept the image of Peter as a wise philosopher. He had a lot to offer, but he was a guru mostly to the timid."

Peter's other interests certainly interfered with life at home. "He'd spend up to two hours a day on yoga and meditating," Lucy says. "Meanwhile, I stayed later at work." That became especially true in the spring of 1978, when she got her first studio job, at M-G-M. Lucy hadn't yet launched any projects of her own, but she was bright and charming, and while she could be quite direct, it was in a girlish, unthreatening way. She was particularly effective with creative people. Accustomed to the artistic temperament, she was able to indulge its excesses.

At M-G-M, Lucy helped to acquire two scripts: *Fame,* which became a modest critical and commercial success, and *One From the Heart,* Francis Coppola's controversial disaster, whose production she would eventually oversee. After six months at the M-G-M job, Lucy got an even better offer—to be a vice-president at Twentieth Century-Fox at a salary of $50,000, plus plenty of perks. Suddenly, without a major movie to her credit, Lucy became a "baby mogul."

Shortly after 8 p.m., while having dinner in Hollywood at the Macro, his favorite macrobiotic restaurant, Peter called Rod Taylor, his collaborator on City of Tomorrow, *to tell him that Mark Canton had just read the treatment. Canton liked it and* producing 'videos that merge rock and Hollywood'..!"

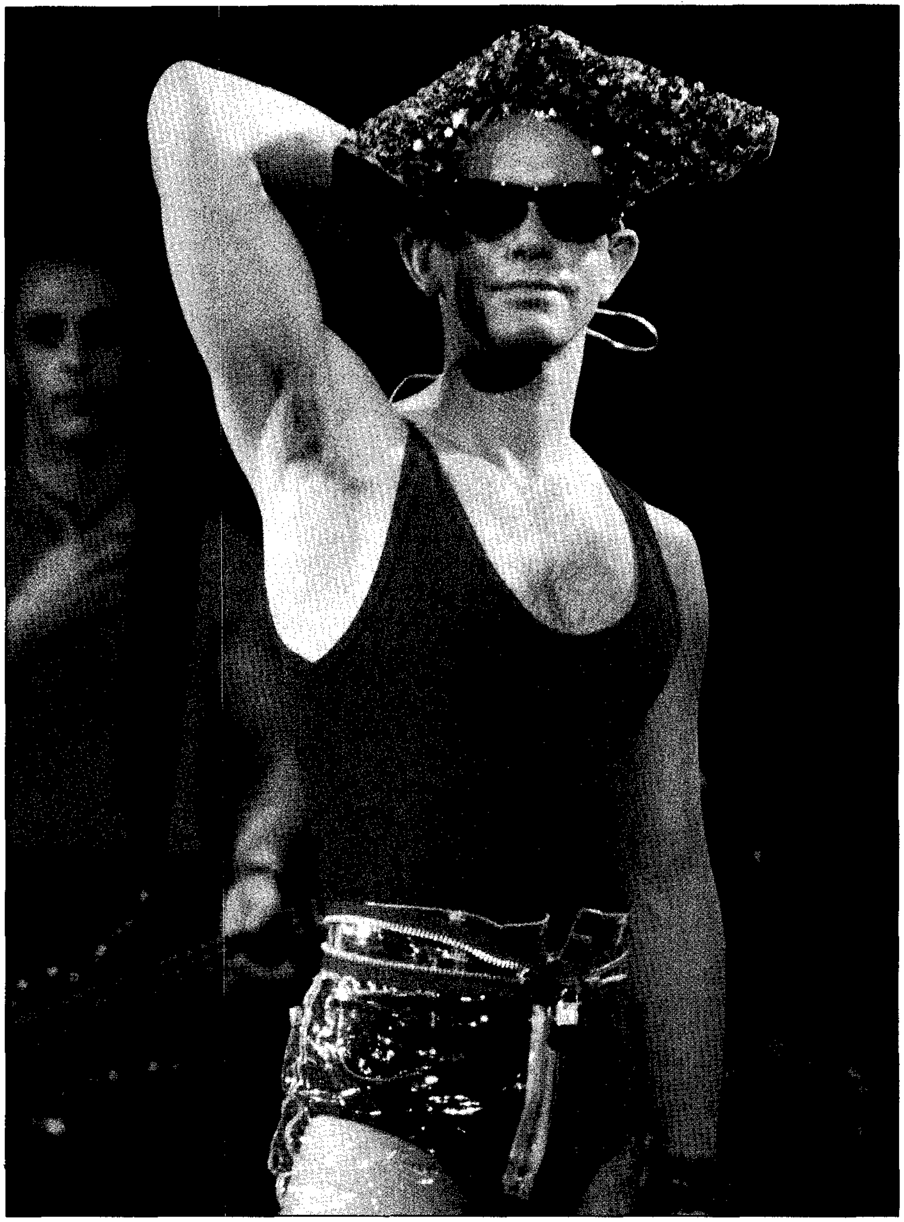
was going to take the next step and suggest that Warner commission a full screenplay. On submission, Peter stood to earn an additional $50,000.

THE TROUBLES WITH LUCY had a bittersweet side. For in writing about the pain and the slow separation, Peter did some of his best and most powerful work. Wary of trying another album, he had begun to develop alternative ways to present his songs and ideas. *Nirvana Cuba* became the working title for a rock musical based on a series of new songs that traced the passions and disruptions of his relationship with Lucy. "Musically he was getting stronger," says Gil Moses. "The *Nirvana Cuba* songs were a real expression of what he was going through. Some of them I loved, and others I felt were confused. But even then you loved Peter for stretching, for taking you to new places."

Much of his attention was focused on collaboration—particularly in the merging of video and music. "The Ivers Plan," which he began conceiving in 1978 or so, became his artistic manifesto. "The idea," he wrote, "is to produce high-quality, mass-marketable video and audio works from low-budget underground sources . . . to market 'off Broadway/off Hollywood' of film and video, and market its high-energy, raw-talent artists in new video forms." The new movement was inspired, Peter said, by record-company promotional tapes, video clips that illustrated their artists' songs.

It was a prescient reading of the public appetite. Several years later, MTV: Music Television was introduced on cable television, using those very tapes, and it quickly became the hottest programming concept in years. Peter's notion was to go a step farther. "We need long-form videos," he wrote, "which tell a story through loosely connected songs and production numbers—videos that merge rock and Hollywood. The eternal dramatic values still apply, but the beat, the outrageous imagery, and the collaged sense of reality become the new visual vocabulary." This was what he meant by "New Wave."

To do such work himself, he began to get some foundation support. In 1979, the Long Beach Museum underwrote four video-and-music clips that evoked what the best MTV clips would three years later: exuberance, raw energy, stylish visual effects, and a sense of humor. "The Fan Club," for instance, was a self-parody in which Peter was chased by hordes of adoring women as he sang "I can't stand the fans."



In *Vitamin Pink:* *"My role is to be a* provocateur. *That's why I wear glitter all the time."*

As it happened, he soon would really have some. In early 1980, Peter met David Jove, who was about to launch a local cable-TV show aimed at showcasing the dozens of punk-rock bands springing up in Los Angeles. The night before the show went on, Peter agreed to be the host. Of all the experimentation he'd done, mingling in this world was probably the most extreme. Bands with names like Slash, Fear, and Hollywood Trash included some very angry, self-destructive young performers—often without any discernible musical talent. But Peter was drawn to the freshness, the rawness, the rebelliousness, and the new musical ideas percolating among the best of the bands.

New Wave Theater also allowed Peter to perform again. He took to dressing in fright wigs and masks, thin leather ties, two or three pairs of sunglasses. "My role is to be a *provocateur,*" he told an interviewer. "That's why I wear glitter all the time. I know the punks hate it . . . [but] that's how you create great theater, by testing the boundaries." Gil Moses believes that Peter was expressing another feeling. "The problems with Lucy threw him into a tailspin. I think he didn't feel whole, and he constructed another image, an androgynous one, at a time when he'd lost the underpinnings of his masculinity." Not that he totally rejected his roots. When a punk showed up wearing the T-shirt of his alma mater, Peter said contemptuously, "You're wearing a Harvard T-shirt, and yet you appear to be a total moron."

After *New Wave Theater* was picked up for national distribution by the USA Network, it began to achieve a cult stat-

Photograph courtesy of Malcolm Leo.

"..The five-figure songwriting contract would have

us and brought Peter some of the fame that had long eluded him. *Home Video* magazine named Peter one of the top 25 cable stars the year after the show began, and he was undeniably engaging as host—at once mischievous, innocent, and exuberant.

But *New Wave Theater* was putting even more distance between Peter and Lucy. He often worked into the middle of the night. She'd just become head of production for Francis Coppola's new Zoetrope Studios and was leaving home early and returning late. Nor did Lucy much like the New Wave scene. "Peter began to invest me with his father's disapproving side," Lucy says. "I was getting to be 'Mr. Management.' "

When Peter and Lucy began to discuss buying a house in mid-1980—at Lucy's urging—the financial imbalances in their relationship became an overt issue. Lucy had begun to think about having children, and that led to wondering how they'd be able to meet the mortgage payments if she wanted to take time off from work to be a mother. "I'd denied it, but I realized the money thing was eroding his confidence and making me resentful," Lucy says. "I loved Peter more than anything, but I also wanted to grow up and have a family."

In November, Lucy moved out of their Laurel Canyon house into one that Coppola owned and had offered to let her use. Peter and Lucy continued to talk every day and see each other frequently.

HE GOT A GREAT KICK out of being invited back to Harvard that fall to lecture on New Wave music and, three months later, to serve as an artist in residence with Tim Mayer at Radcliffe. Chris Hart, his college friend, was one of those who attended his original lecture in the fall of 1980. "It was a bizarre scene," he remembers. "Peter started out wearing what looked to be a tweedy academic outfit and talking about technical things like the particular harmonics that characterize New Wave. But as he delved deeper into this subterranean world, he began to remove layers of clothes, and each one underneath was more far-out. Finally he got to the seventh layer, and when he peeled that off, he was wearing skintight silver spandex tights and a cutout T-shirt with a slash painted on the back. Then he took out a harmonica and began to play. The crowd kept growing. It started at 20, and by the time they let him stop, there must have been 150 people listening."

It was precisely the spirit that Peter sought to capture in the more ambitious project he called *Vitamin Pink Fantasy Revue*. Like *Nirvana Cuba,* it grew out of songs that he'd written since *Peter Peter Ivers*. The idea was to use them as the basis for a show that blended dance, music, and street theater, and brought together both New Wave performers—most prominently a six-foot-tall black singer named Tequila Mockingbird—and several of his most commercially successful friends. Harold Ramis, who had directed *Caddyshack,* co-produced.

To Peter, *Vitamin Pink* was a surreal meeting of the aboveground and the underground, centered on two lovers who journey to exotic locales like Iran, Vietnam, ancient Rome and using songs with titles like "Saigon Rainstorm" and "I Raged and You Ran." To Harold Ramis, *Vitamin Pink* was really Peter's autobiography. "The songs could be seen as a history of people who'd come out of sixties radicalism, been dispersed and demoralized in the seventies, and emerged as the New Wave warriors of the eighties." The model Ramis had in mind was *Hair*. "That was a show," he explains, "which took something alien—hippies—and made them acceptable and popular. No one had yet tried to do the same for New Wave."

When *Vitamin Pink* was previewed at the Club Lingerie, in Hollywood, for two nights in June of 1982, both performances were sold out. It had a half-dozen musicians, an equal number of dancers, several singers, slick video effects, and colorful costumes. But there was no clear story line, and the audience—which included a number of potential investors—never quite knew what it was getting. "There were pearls, but they needed to be strung together into something," says Gil Moses.

The dilemma was a familiar one. Was Peter's vision so pristine it was unalterable, or were his friends merely indulging his neurotic impulse to equate accessibility with selling out? "You can always satisfy the mass audience," Peter had written, "by...giving them what they want." But does that justify the reverse? "He just didn't include the audience in *Vitamin Pink,*" says Alan Sterne, who worked on the show. "I think he resisted out of fear, not stupidity. Peter had an inability to go that last step."

Ivers's first real attempt to include the audience began when he met Franne Golde, a songwriter who had solid commercial credits. Linda Perry introduced them at the end of 1981, and the chemistry was instant. They smoked a little grass and wrote their first melody on the day they met. The friendship was equally important. Franne was effusive and sweet, and she became an anchor for Peter. "I was his Jewish mother," she says. "I'd keep him nutritionally together, make sure he had gas in his car."

The second song they wrote, "Little Boy Sweet," was recorded by June Pointer and is now part of the soundtrack for the hit film *National Lampoon's Vacation*. The next three were picked up by other performers in the months that followed. He was pleased that his songs were selling, but he couldn't resist minimizing the work, telling friends that it was just a formula to be mastered. To Richard Greene, a musician friend, Peter explained that he was writing songs aimed at "a black, teenage, high-school chick with a ghetto blaster."

In the summer of 1982, Peter moved to the loft downtown. A huge space in an ethnically mixed and decidedly unfashionable area, it fit his fantasy of how an artist should live. He was juggling a dozen projects at once, traveling in his beat-up Fiat from collaboration to collaboration. His friends became an extended family, and he kept in daily contact with perhaps two dozen of them—many in person, the rest by way of the beeper that linked him to the telephone-answering machine in his loft.

Toward the end of 1982, several of Peter's friends noticed that he seemed more frenetic than ever about his career. One girlfriend, writing to Peter's mother after his death, described a conversation she'd had with him around Christmas: "He said that the thing he missed [lately] was my reminding him to plan recreational time. Otherwise he was always working, with no time for play. Then he said something that seemed strange. He said he had so many things to do and felt he had so little time." Lucy believed that he was doing it to prove something to her; she'd begun to get involved with another man. "I felt he was in a desperate race to get his stuff together," she says. "We still loved each other, and we both always felt that if he became successful it might solve the problems between us."

At the end of 1982, ATV, the song-publishing company where Linda Perry worked, offered Peter a songwriting contract. It held the promise of some financial stability, as well as access to a sophisticated recording studio. But the negotiations were difficult. At first, Peter didn't want to turn over rights to the music he considered his own—specifically *Vitamin Pink* and *Nirvana Cuba*. But by February he was telling Linda Perry that ATV might be able to help with his other projects too. A contract was readied for Peter's signature. The terms guaranteed him a modest, five-figure sum against royalties for three years. It would have been the first regular salary he'd ever earned.

been the first regular salary he'd ever earned..."

After eating dinner at the Macro with one of his yoga teachers, Peter talked briefly to Lucy on the phone, promised to call again later, and then decided to drop in on his friends Howard and Barbara Smith. Howard is a film editor who worked frequently with Peter; Barbara is an associate director of Filmex, the annual L.A. film festival.

"Peter seemed happy," Barbara remembers. "He talked about his music-publishing deal, and said it meant a lot, because he wouldn't have to hustle so hard anymore. He also mentioned losing the wallet, and said it was a symbol of his ambivalence about money."

When Howard joined them, they all listened to some cuts from the new Randy Newman album, and then Peter played them some demos of new songs he'd written. Howard and Barbara were struck by Peter's relative calm. Usually he leapt around the room, full of nervous energy. On this evening he was much more self-contained. He didn't even phone home to check for messages.

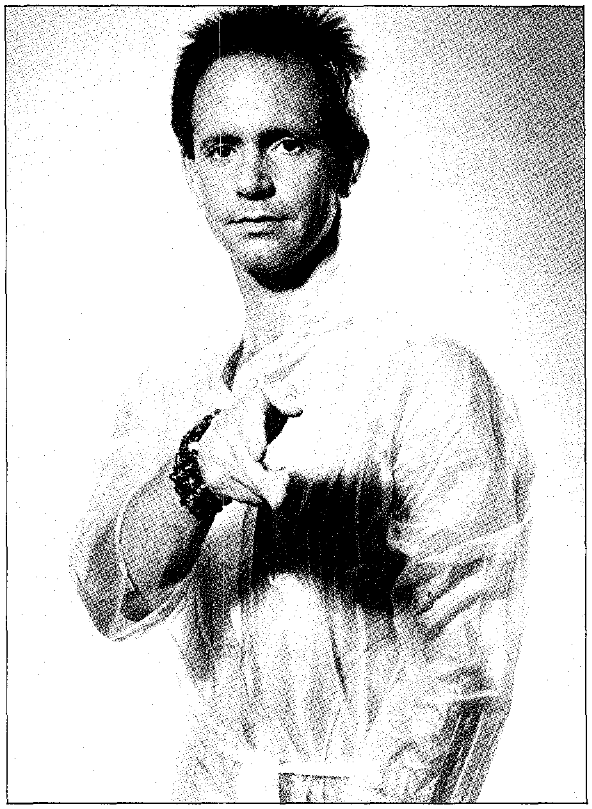
DURING THE LAST WEEK of February, Peter called his mother to tell her that he was planning to come east in two weeks for his grandfather's eightieth birthday. He also called his father. They'd been speaking more frequently, and Paul offered to pick him up at the airport. Peter said that wasn't necessary; he'd be renting a car. The third person he called was Kim Brody, his girlfriend before Lucy and the only other serious romance in his life. They'd stayed in touch over the years and remained close. "He just wanted to talk," Kim remembers. "He was kind of lonely, and he was reaching out. We were going to meet in New York when he came east. I felt he was trying to figure out his relationships. I'd just fallen in love myself, and he wanted to talk about that. He wanted what I had found."

Shortly after leaving the Smiths', Peter called Lucy again. It was about 11 p.m. She'd read the treatment for City of Tomorrow *and told him that she thought it was a little dark but that she liked it. He told her that he'd made a new appointment to meet with his therapist that Sunday night. It had been his idea to sit down and talk about their relationship with a third person. Lucy, sick with mononucleosis, had been forced to cancel an appointment. Neither of them knew where the session would lead, but both agreed that things between them were not resolved.*

At 2:45 a.m., Peter called Laurie Riley, a woman he'd taken out earlier that week. He told her that he was at home, that he was going to meditate, and that he'd see her in the next couple of days.

Everything was grooving on a Saturday
  night
We were in our dress togas and looking
  right
I was gonna put a move on this Daphne
  dame
Insert the candle and light the flame
But that fiery climax never came.

—*Peter Ivers*
"The Gladiators Attack the Aristocrats," 1979



Final days: *Attempting to include the audience.*

ANNE RAMIS BECAME CONcerned when Peter didn't return several of her calls on Thursday morning. At 2:30 P.M., she called Jim Tucker, who lived in the adjoining loft, and asked him to check on Peter. When Tucker turned back the covers, Peter was fully clothed. There was blood all over the sheets.

The police took 45 minutes to arrive. They didn't seal off the murder scene, and people wandered through the loft at will. The police theorized that a robber had entered the loft in the middle of the night, accidentally woken Peter up, and killed him, perhaps inadvertently, in an effort to keep him quiet. The evidence was circumstantial. Several pieces of video equipment were missing from the loft, the lock to the front door had been jimmied, and there had been several recent robberies in the building.

Some of Peter's friends—and a private detective Lucy hired—wondered if the killer may have known Peter, through *New Wave Theater* or the nighttime scene in which he moved. What seems clear is that by living in the neighborhood he did, with a cheap lock as his only protection, Ivers made himself a very vulnerable target.

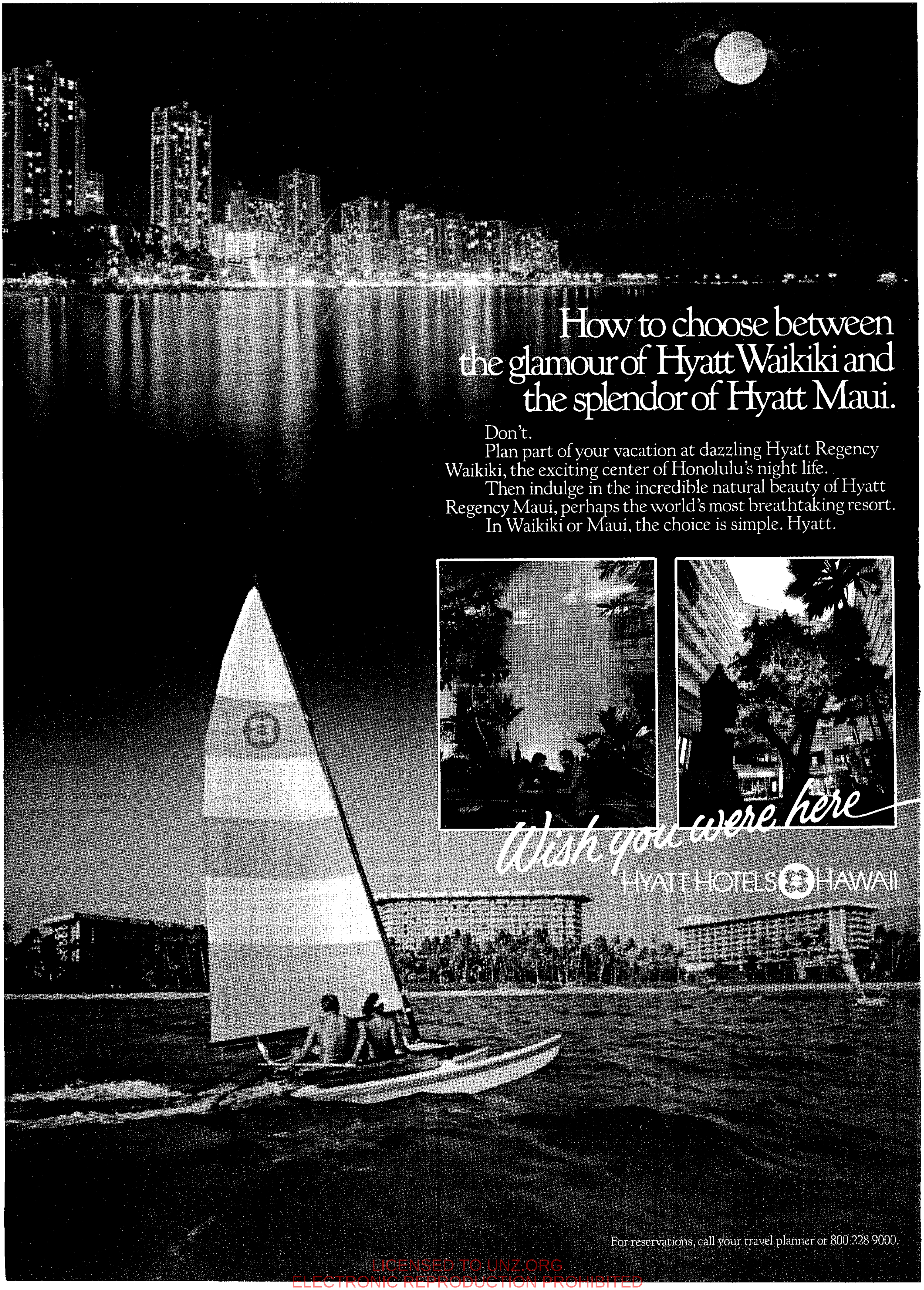
News of his death spread quickly, and by 6 P.M. nearly two dozen friends were gathered outside the loft. The funeral and main memorial service were held at the Leo Baeck Temple, in West Los Angeles, on Sunday. More than 300 people attended. Paul Ivers was not among them, nor did he offer to pay for any of the arrangements. Alan Finger, Peter's yoga teacher, held a separate service and meditation at his yoga center that same morning. David Jove organized a third memorial at the New Wave club At Sunset. Condolence letters from *New Wave Theater* fans arrived from cities including Chesterfield, Indiana, and Stillwater, Oklahoma.

A week after the murder, 100 of Peter's East Coast friends gathered in New York at Chris Hart's mother's apartment. And in May, at the fifteenth reunion of his Harvard class, there was another memorial—this one mostly a concert of his music and videos. It was also announced that a scholarship fund in his name, to support burgeoning artists at Harvard, had already attracted $65,000—half of it in matching funds put up by Warner Communications.

A year before his death, an interviewer for a book called *The American Bachelors Register* had asked Peter where he would choose to live if practicality were no constraint. "In the hearts of the people," he'd answered. On July 21, Diana Ross gave a free concert for 350,000 people in Central Park. As the rain began to come down, she introduced a song Franne and Peter had written for her latest album. It's called "Let's Go Up," and the chorus goes like this:

Let's go up
Forget about down
Cause in this town
It's gonna get rough
But what goes down
Is up to us
So let's go up. ■

Photograph by Karen Filter.



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The Status Merchants

By Joan Kron

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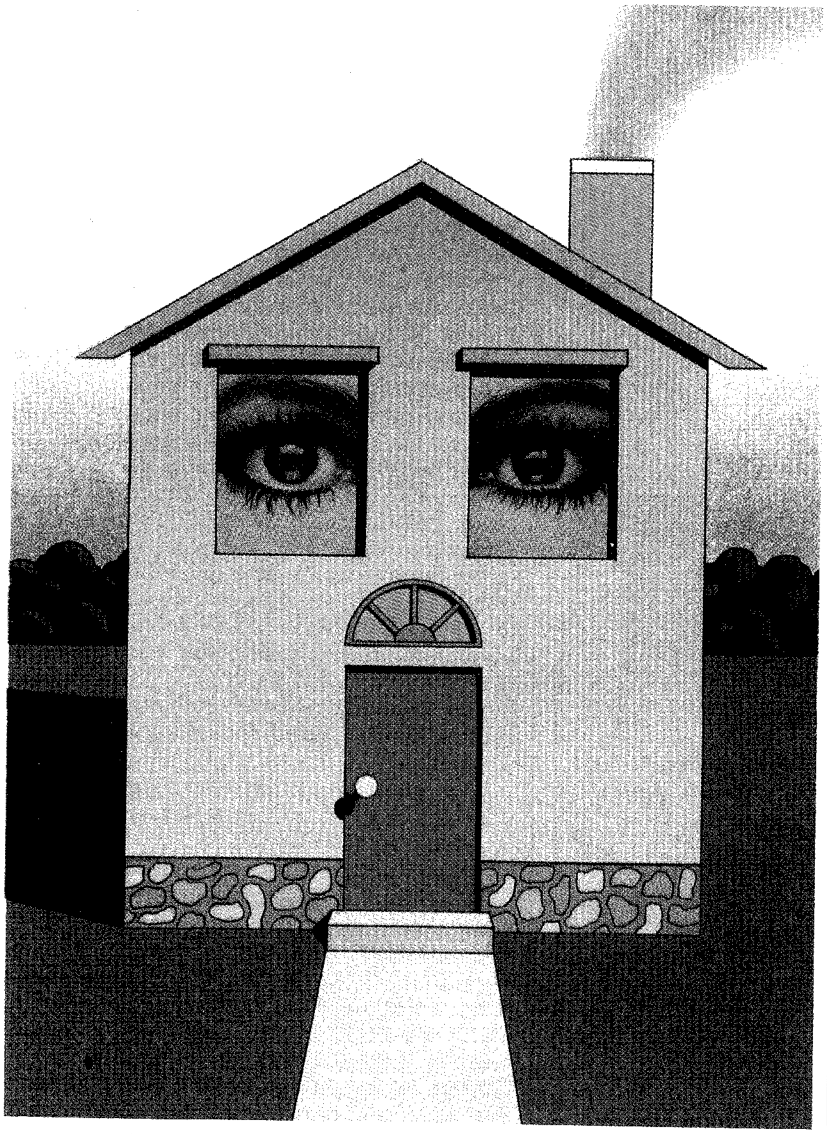


Book-jacket design by Walter Bernard; illustration by Marc Rosenthal.

THEY DON'T LOOK LIKE A HOMELESS couple, but they can't go home today. This is the day they've been looking forward to for months. In decorating lingo, it's Installation Day. The apartment has already been gutted and rebuilt. The floors have been refinished, the walls padded, papered, or striated. Marble baths, skylights, and all new electronic light switches have been installed. Yet the space is still unlivable—but not for long. The custom rugs, hundreds of low-voltage spotlights, made-to-measure sofas, occasional tables covered with python and lacquer, the obelisk collection, assorted cloisonné boxes, and one-ton coffee tables that have been collecting over the months in a warehouse are being put into place today.

It's standard procedure that clients, who may have been camping out for months in the attic or living with relatives or in a hotel, have to be kept away during this operation—at a double feature, a friend's house, or shopping. The suspense is as heavy as the coffee table. The clients hope it won't be a fiasco but can't really imagine what it will all look like. "They can't dream in Technicolor," says designer Richard Ohrbach. Up until this point the clients have been writing checks on blind faith. If they were truly honest with themselves, they would admit there have been many moments when they wondered if they should have hired one of the other designers they interviewed.

While they worry, the design team and installation people go to work. The quintuple window treatments are hung—the blackout shades, the perforated scrim, the accordion-pleated shades, the lacquered goatskin vertical blinds, and the satin side panels shirred on fat rods. The hand-painted reversible canvas area

From *Home-Psych: The Social Psychology of Home and Decoration*, by Joan Kron; reprinted by permission of Clarkson N. Potter, Inc. © 1983.

rugs are laid; enough low-voltage spotlights with magenta, red, lemon, and aqua gels to stage *A Chorus Line* are clipped onto their tracks and focused; the Venetian mirrors are hung on the mirrored walls; the 25 pounds of assorted jelly beans and $75 worth of Hershey's Kisses are poured into giant crystal jars; the master bed and its nine pillows (two king, two regular, two European, two neck rolls, one baby) are made up with Pratesi linens; the mohair throw is tossed casually across the eiderdown quilt; and stacked in pyramids in the bathrooms are boldly monogrammed ice-cream-colored towels, each one folded and then rolled in the mode of the day.

Nothing is forgotten. Not the spicy Brown Windsor soap in HIS bathroom or the Devon Violet soap in HERS or the sackfuls of Agraria potpourri that gives the living room the sweet smell of excess. The aluminum ladder is folded and stored, and the extravagant Louis Roederer Cristal 1978 is placed in the square steel-and-brass Cartier cooler—a house gift from the decorators. While the caterer heats up the dinner, the dining table is set—clear crystal plates, goblets, saltcellars, candelabra with white candles (never colored), and a rough-cut glass-boulder centerpiece as big as the Ritz. As the sun sets, one of the designers places an *amusant* little sterling-silver Buccellati mouse under the coffee table and the other one picks up the cordless, remote-control light wand and runs through the various pre-programmed lighting scenarios, from Party Light to Cleaning Light, finally settling on Romantic Living Light.

As beams of color play across the rooms, the *Flashdance* soundtrack emanating from six mini-speakers gives the sense that the room is one giant headphone. Places, everybody. The $2-million moment of truth is at hand.

The doorbell rings. It's the clients. "Can we come in now?" they ask sheepishly. The decorators are as nervous and excited as they are. The surgeon has taken off the bandages. The nurse hands the patient the mirror. "Here's your new face, dear. How do you like it?"

How do you spell "relief"? Aaaauuueeee-aaaawwwwooo. The clients run through the rooms. They scream with joy. They feel like Dorothy in Oz. Cinderella. Queen for a Day. The Prince of Wales. Then why are they crying? Because they're so happy.

Moving Up

IN A MOBILE SOCIETY, WHERE STATUS IS constantly in flux, large numbers of people are always engaged in social "status passages"—a term used by sociologist Anselm Strauss to denote transit from one level to another. The biggest job in an *upward* status passage is to adjust one's home, style of living, and style of living room to the new position.

Buying a new house or apartment is only the first part of claiming a status. Decorating it so that it speaks well of you and is "stylistically acceptable" is the next step. It's not just to impress old friends, not just because living well is the best revenge, and not just to feel superior to the people "below." Living in the accepted style of the new group serves "a unifying function," wrote sociologist C. Wright Mills. To be accepted as a member of a group means being invited to the group's consumption rituals—the dinner parties and tailgate picnics and charity balls. And offering hospitality in return. A suitable home helps.

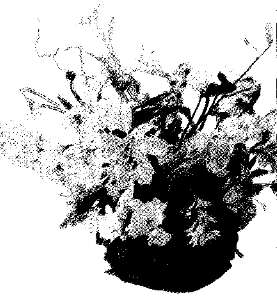
Homes can be passports to new worlds. But passports are scrutinized carefully before admittance is granted. Every society has structures to maintain social boundaries and keep people in their places. In our culture, good taste is the ticket.

For the uninitiated, a move to another life-style segment can cause as much culture shock as resettlement in a foreign country. No matter how one attempts to assimilate, the natives can always detect one's accent. Every group has its verbal and visual codes—it's "We do not say 'vaise,' we say 'vahse' "; "We do not call a sofa a 'couch,' or draperies 'drapes' "; "We do not frame pictures torn out of magazines, or use plastic flowers, or call our floral displays 'arrangements' "; "We do not eat cold asparagus with a fork, we eat them with our fingers; we do not serve Jell-O molds or twirl our pasta on a spoon; we do not have clear-plastic slipcovers or cover the candy dish with Saran Wrap."

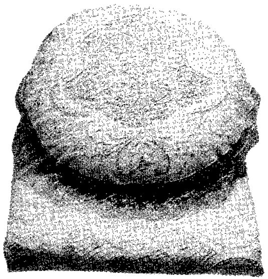
As one moves up through the class and taste cultures, the rules get more and more complex. Manners and taste enable the insiders to spot the tourists, the entrenched to spot the novices, the seniors to spot the freshmen. It is almost impossible for a newcomer to get every gesture, nuance, fork, and throw pillow right without guidance. Just when the *nouveau riche* hostess thinks she has made it through dinner without a hitch, she hugs the butler and gives the guests something to chuckle about for years to come.

Because of the burgeoning number of people in upward status passages, the etiquette-advice business is flourishing. And apparently the earlier one starts learning, the better. For children eight to fourteen years old, there is the new Emily Post Summer Camp, in Palm Beach—$960 for two weeks. "Everyone wants to be upper crust today," said etiquette author Marjabelle Stewart. Not only in manners. In décor too. Playing to these affiliative longings, the Levolor-blind people advertise "how to decorate rich, rich, rich, when you're not, not, not." But any bona fide rich, rich, rich person can tell that the room in the ad, though pleasant, is not, not, not.

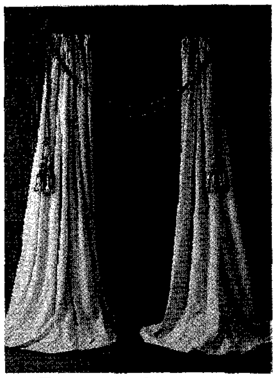
Even people who have been "passing" for years can make slips. Nancy Reagan took criticism from all sides for the déclassé use of antimacassars on the sofas and club chairs in the White House family quarters. If *she* doesn't know better, one critic wanted his readers to realize, *he* did. But a status upholsterer in New York, Jimmy Congema, at Henry Urban, didn't mind the antimacassars—what he objected to was how poorly they were made. When they are made *properly*, the clients often accuse the upholsterer of forgetting them, he said. "But what can you expect of a West Coast upholsterer?"



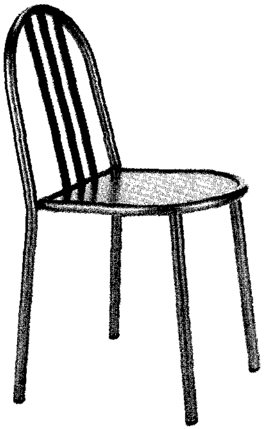
Floral abundance.



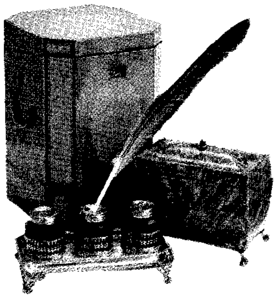
Antique white linens.



Dripping draperies.

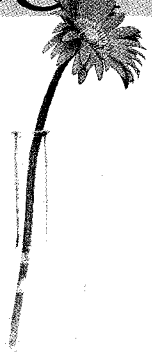


The Robert Mallet-Stevens chair.

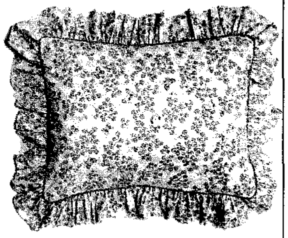


English bibelots.

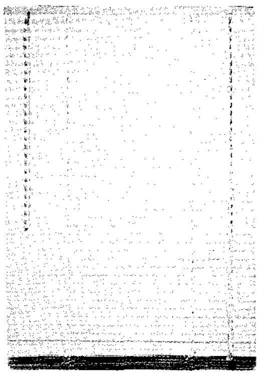
Photographs: top, Tohru Nakamura; center, Bruce Wolf; all others, Michael Watson. Flowers by Salou; antique linens from Françoise Nunnallé; chair from Furniture of the Twentieth Century; English accessories from Florian Papp.



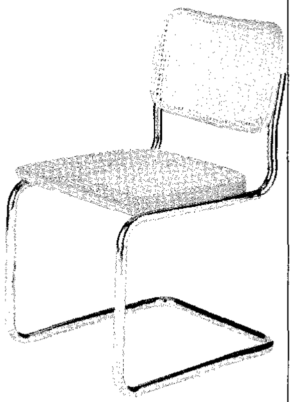
Single blossom in a chemist's flask.



Flower-sprigged linens.



Mini-slatted blinds.



Marcel Breuer's Cesca chair.

Nixon china.

The least traumatic status ascents are *slow* ones that give aspirants enough time to make themselves "stylistically acceptable." Fast ascents call for some sort of status counselor who can save the aspirant from the sins of ostentation and bad taste. "There ought to be a school for new millionaires to teach them how to spend their money," suggested James Fixx, who made a status leap from middle-class editor to millionaire writer of books on running. An interesting idea. Food consultant Barbara Kafka tried that a few years ago without success. She offered a course called "Upward Mobility Through Life Style" at the New School for Social Research. Hardly anyone signed up. Not that there aren't enough upwardly mobile people. The status pole vault is the Odyssey of American mythology. According to *Forbes* magazine, about three-quarters of America's 400 wealthiest people are self-made—they did not inherit their money from their parents. But people in upward status passages are not eager to take group instruction. Their status yearnings embarrass them. One researcher after another in the social sciences has found that it is almost impossible to find anyone who will admit doing anything for status reasons. The closest people get to admitting status seeking is to say "I want quality." "Quality" is the code word. If they need instruction, they prefer to read manuals in the privacy of their own homes, or, better yet, have private tutors.

Status Guides

THERE IS NO SHORTAGE OF INSTRUCTORS raring to restyle the upwardly mobile. Enter the status merchants—the decorators, designers, and architects, the florists, photographers, and art consultants, and the magazines that give instruction in taste.

In every century, in every culture, wherever there have been people moving up there have been style "agents," as Anselm Strauss called them, available to teach arrivistes the right way to walk, talk, dress, set the table, entertain, furnish, and collect. "I do missionary work among the rich," explained one status merchant, an art consultant who specializes in helping new collectors collect art.

The status merchants—the top designers and the shelter magazines that certify their work—are the gatekeepers of the world of taste, setting costly standards of style that are actually whopping admission fees for entrance into the upper reaches of society.

Once upon a time, when split philodendrons and zebra rugs were all the rage, the interior designer's pet peeve was the client who felt decorating was her wifely responsibility and claimed she did it all herself. The designer was lucky to be invited to the housewarming.

Well, those days are gone. Today the client isn't taking the credit. She is giving it. She is so eager to give credit, in fact, that sometimes she gives it when it's not even deserved. The professional's *new* pet peeve is the client who hires him or her to do the breakfast room and then claims the decorator did the whole house.

In many circles, having a decorator, the right decorator, is a status symbol. Why take credit for your décor when you can earn the envy and respect of your friends by saying you worked with a well-known designer? "If I did only a pillow for a client, she'd make sure all her friends knew I did it," said high-status New York decorator Mario Buatta. A home done "right," by the "right" decorator, according to standards illustrated in the "right" publications, is a costly home. It demands a lot of the client. "When you care enough to spend every cent you have" was the tongue-in-cheek yet deadly-serious message used in a recent advertisement placed by Bray-Schaible, a New York interior-design firm.

The average amount it would cost to have a room done "right" by a top decorator, Paige Rense, editor-in-chief of *Architectural Digest*, wrote in 1980, was $45,000. Not including art and *objets*. It would be much more today. Many top-rated decorators have no qualms about announcing they will not take a job for less than $100,000. The exception might be made to accommodate an old client. Designer Angelo Donghia, whose clients include new-money people Ralph Lauren, Mary Tyler Moore, and Diana Ross, has claimed that 80 percent of his clients are millionaires and the rest are going to be. Being a millionaire does help when routine spending with the status merchants can involve sofas that cost as much as compact cars, *medium*-priced carpeting and fabrics at upwards of $80 per yard, decorative accessories that run into the thousands, and appropriate flora and fauna to conform to a "look" rather than a predilection for living with nature.

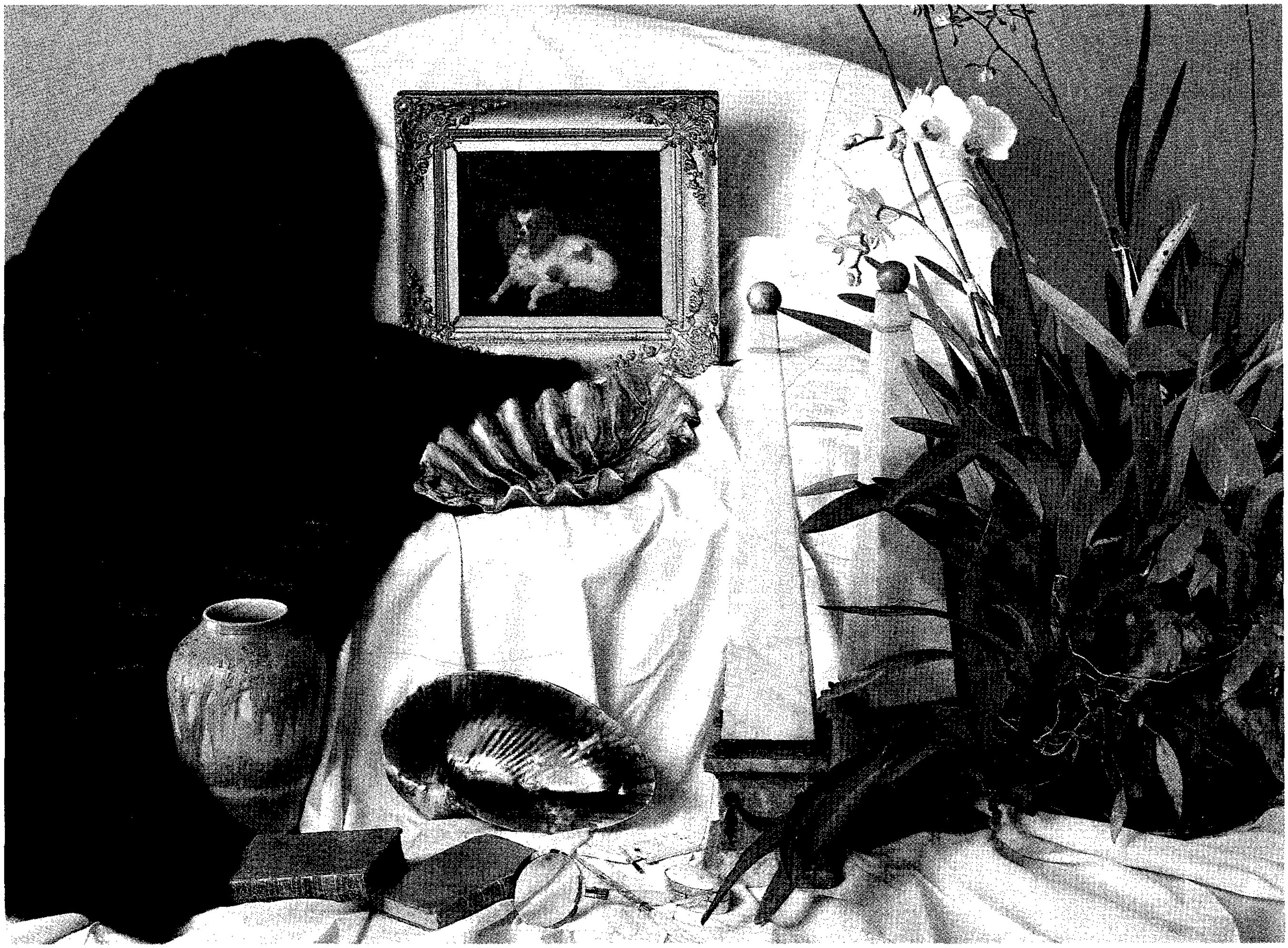
JUST AS ARMY INTELLIGENCE CODES ARE changed daily to mystify the enemy, good taste is constantly being redefined. When one catches on to the entrance requirements, new standards are embraced. High-pile carpets are out; flat-pile carpets are in. Flowered bed linens are out; antique-lace-trimmed linens are in. White walls are out; pastel walls are in. There is nothing worse than being told by your designer that your home looks just a bit, sigh, "dated." Go directly to the bank; do not pass "Go." If you balk at shelling out for things that are necessary "to do the job right," the designer sulks. "The one thing you don't want is a penny-pinching client," said one interior designer.

Another way to control social boundaries is to refuse to transact. Designers do it all the time. "It's nicer to work with people who have money because it makes the job easier," said West Coast designer Sally Sirken Lewis in Paige Rense's *Decorating for Celebrities*, "but if I don't like the people, I don't care how much money they have. I will not work with them."

Suppliers also refuse to transact. The whole structure of the "designer" furnishings market is built on restriction of sales. Only people with the right credentials can purchase the special

Photographs by Michael Watson.

THE RIGHT STUFF



Mink and majolica and mother-of-pearl, American art pottery, alabaster, obelisks, and paintings—sumptuous **objets** *that often punctuate the status interior.*

> "...Shelter-magazine readers see a perfect room—with the 'right' stuff—and inflated standards of consumption are reinforced..."

goods that are the "right" stuff. Certain workrooms whose products are in great demand will sell only to designers who are *old* clients. Exclusivity of sources gives high-status merchants hard-to-get products that keep the admission fees up. "If the public could go directly to my craftsmen, what would they need me for?" one designer told the New York *Times.*

Doing it "right" costs a bundle but reflects positively on the client. Since you can't get a mortgage for decorating, decorating "right" symbolizes cash on hand. Money must be destroyed to yield its value. But people feel it is worth the sacrifice since, as turn-of-the-century sociologist Georg Simmel wrote in *The Philosophy of Money,* things "have qualities that cannot be expressed in money." People who know that a good velvet costs $96 a yard today can convert "decorating right" into dollars.

Extra status points come from the fact that most decorating costs are non-recoupable: The renovation, the wiring, the built-ins cannot be sold at auction, and you can't take them with you when you move. Except for antiques, furniture has no trade-in value, either. The conspicuousness of the waste of a $9,500 goose-down-filled sofa with hand-tied springs that is worth half as much the day after it is delivered is even more status-y. Perhaps to take the clients' minds off the depreciation to come, status upholsterers in New York name their floor samples after such former status clients as Mrs. Astor, Mrs. Paley, Mrs. Engelhard, Marshall Field, and such former and present status decorators as Elsie de Wolfe, Syrie Maugham, Billy Baldwin, Sister Parish, Albert Hadley, and Mario Buatta—capitalizing on the ever-so-seductive attraction of what Erving Goffman called "status by association." Like riding to the hounds or vacationing in the Bahamas, decorating "right" is something the rich and famous do. Buying the same chair that Billy Baldwin sold to Mrs. So-and-So has the same cachet as dancing with the man who danced with the girl who danced with the Prince of Wales. The status trickles down.

Actually, decorating "right" qualifies on almost every count as a status symbol. It confers status by scarcity of objects and services. Most top decorators say they can't take more than ten or twenty clients a year; therefore, a room designed by one of them is a rarity. Status merchants also adore objects that are old and scarce like antiques, new and scarce because they're custom-made.

Then, too, there is status conferred by the deportment required to live in these rooms. To live a week in a room decorated "right" without destroying it certifies that one has the necessary restraint to keep one's feet off the lacquered coffee table and the savoir faire to drink red wine without spilling it on the oyster-white sofa.

The only symbol of status that can't be provided by status merchants is positive proof that

Photographs by Tohru Nakamura. Mink throw from Tepper Collection; American art pottery from Jordan-Volpe Gallery; painting from Mario Buatta; majolica and obelisks from Vito Giallo Antiques; plant from Salou.

the newly rich client has been a student of the fine and applied arts for some time. The ultimate status comes from having been a user of status services for the longest possible time. There is no microwave culture oven to speed up the process. The best that New Money people can do is to keep decorating until they get it almost "right." If that doesn't make them Old Money, it will at least make them Old Clients, which qualifies them to pass judgment on newer money. As the inscription on a needlepoint pillow in Cristina and John De Lorean's former Fifth Avenue apartment read, "*Nouveau* is better than not *riche* at all."

The Solid-Gold Status Chain

THE MAGAZINES, THE DESIGNERS, and the clients—as with a food chain or a Gucci bracelet, each link is dependent on the others. Interior design may be a service business, but the service is reciprocal. The client commissions a setting; the setting becomes the vehicle for the designer's featured appearance in a shelter magazine; the magazine uses the setting to fill its glossy pages; the designer uses the clippings to sell more settings to other clients, which become still more vehicles and more glossy pages.

These publications started out as advisers to their readers, service books purveying information on "how to" and "how much." But today the top design magazines have become boards of certification, passing judgment on the worthiness of taste and life-style. They control taste and set standards by whom they tap and whom they exclude from their pages. Designers say that to have their work published in *Architectural Digest*, the most successful of the status design magazines, is a guarantee of new commissions.

The competition to publish the top designers' work nonetheless remains tastefully cutthroat. If an interior appears in any other magazine, *Digest* editor Paige Rense reminds "her" designers, it cannot appear in *Digest*. To ensure this, she is now asking, like a movie mogul, that some of her star interior photographers sign exclusivity contracts.

Blessed are the beautiful homes: Many are viewed but few are chosen. Miss Rense said she rejects thousands of houses a year after seeing photos of them and making house calls. "I prefer the resident not to be home when I come looking," she said. "It's ghastly when the owner is there with tea and cakes and you can see it means so much to them."

Miss Rense believes that decorating may well be "a work of art." And, with few exceptions, only a professional designer or architect can give you a magazine-certified artwork.

Decorating done by loving hands is rarely published in the top magazines unless the hands belong to such celebrities as Edward Albee or Truman Capote. Having a designer doesn't guarantee publication, but *not* having one almost guarantees the interior won't be published.

Publication benefits everyone in the design chain. It gives the designer credibility, prestige, ego massage—and exposure. Publication is like having a client with a million best friends. After all, how many people can see someone's living room in person? Designers' first clients are usually themselves or a relative. The first job, if one has skill and charisma, leads to small commissions, which lead to larger commissions from clients well heeled and pliable enough to afford and approve the designer's best ideas. With a little luck, by Year Eight in business, the designer will never again have to suffer the word "budget."

Clients care about publication as much as designers do. Yes, they appreciate what beauty and comfort can contribute to better living, but

"...The less people keep from an old life-style, the more they've climbed..."

Supermarket soap, Gucci TV Guide covers, and extension cords betray clients' status origins.
Charles
Camay
Pink
Camay
Pink
Palmolive

respect is important, too. The desire for authentication of their taste drives countless people each year to submit snapshots of their homes to design magazines. Publication in a magazine read by the right people will certify the taste, discrimination, and affluence of the owner.

Many clients pretend they want their home published to enhance its resale value (which it does), when actually they have "respect" on their minds. People who have skipped through status passages as a genius skips grades in school are especially prone to seek confirmation of their taste in the press. But not in the *National Enquirer*, for goodness' sake. Stars are willing to publicize their films in any and every medium—the bigger the audience the better—but for their homes they want publicity only in periodicals read by those in what Anselm Strauss called their "reference group," the people from whom they get their values, standards, and attitudes. Thus, according to "Page Six" of the New York *Post*, when asked by his decorator in what style he wanted his New York townhouse, comedian David Brenner is said to have responded, "I don't care what style it's in so long as they put it in *Architectural Digest*." To accomplish his goal, he has to let someone else paint his residential portrait.

Shooting Stars

IF THE ROOM IS A PORTRAIT OF THE CLIENT in the designer's style, the interior photograph is a portrait of the design in the photographer's style—before the room has been polluted by living, living, living. The interior photographer's job, on one level, is to document the work, but that doesn't mean cinéma-vérité. Sometimes, in fact, the idealized room in the picture may be a totally different entity from the real room. How often do most of us see a space through the arm of a sculpture or the fringe of a fern, or crouched in a corner with our eyes at dining-table level?

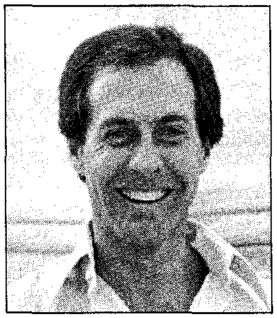
Photography is the clasp on the status design chain. In the early days of the century, when Elsie de Wolfe was doing her first big job, designing the Colony Club, techniques for documenting interiors were primitive. The best one could hope for was a record of an interior. But as the technology improved, so did appetites for consumer goods. Shelter magazines educated the public while hyping demand for a wide range of products.

How are you going to keep them *down* after they see how the other half lives? With improved photography and sped-up printing, it now takes less than a year for an item to go from innovation to fad. In a typical scenario that's not too far from the truth, you see an Ionic capital used as a coffee-table base in a young man's apartment pictured in a January issue of *Interior Design* magazine. "That's interesting," say a couple of dozen readers, who start scouring junkyards for Ionic capitals. In May, *The New York Times Magazine* shows a house in Massachusetts with a toaster on an Ionic pedestal; in August, *House Beautiful* uses an Ionic capital as a dining-table pedestal in its feature "Decorating at Retail"; by October, there is a mail-order ad for Ionic capitals in every shelter book, and Vantage cigarettes has a capital as a wall decoration in its ads; by December, *Metropolitan Home* does a cover story on columns, the Cooper-Hewitt Museum does an exhibition of columns, and Paige Rense instructs her photographers to remove all columns in pictures or she won't publish the photos. The next month, twenty new clients pull pictures of Ionic-capital coffee tables out of their folders marked "Dream House" in meetings with their designers, and twenty designers say, "Isn't that a bit"—sigh—"dated?"

Mario Buatta
Nelson Doubleday
Charlotte Ford
Henry Ford II
Mrs. S. I. Newhouse
The Fred Woolworths

Vincent Fourcade, of Denning & Fourcade
Oscar de la Renta
André Oliver
Hélène Rochas
Jean H. Vanderbilt

Georgina Fairholme
Jacqueline Onassis



Mark Hampton
Carter Burden
Estée Lauder
Mrs. Henry Luce III
Louise Melhado
Steve Ross

Actually, the young man whose apartment was originally photographed with the Ionic capital didn't own the item in question. The coffee table he had ordered was tied up in a dock strike. The photographer pulled the capital out of his prop closet for the picture.

Photography also hypes the market for interior-design services. "A designer could perpetuate his work through the judicious use of photography," said one of the foremost architectural photographers. Pictures are invaluable as a sales tool to show the next client. And when they are published in the right magazines, it's immortality—the next-best thing to children. Pictures must be taken as soon as possible once the job is complete. Decorating, after all, is an ephemeral art. There are more things to shorten the shelf life of an interior than sun rot. Things such as divorce, bankruptcy, death, losing an election, boredom, moving up, moving down. Even *going* down. Probably the fastest dissolution of a design job occurred with Roy Cohn's yacht, which sank the day after its interior was completed. There were no pictures. Designers know they have to get the pictures before the dispute over the final bill; before the cigarette burns of the housewarming; before the unacceptable house gifts arrive, the plants droop, the dog leaves scent marks, and the vacuum cleaner scrapes the baseboards.

Designers would rather die than admit it, but the photos take on more reality for them than the room does. Photos capture the room at its peak. And if the peak is cloudy, the photographer can fake it, take the pictures from the best angle. "If the public could only see how much we remove for the picture," laughed one editor. And how much they add. If the designer stinted on accessories, accessories are borrowed—for the picture. If the room contains anything the client or designer is ashamed of, out it goes—for the picture.

Four months later the pictures appear in a shelter magazine. One million readers see a pluperfect room: A borrowed $750 orchid plant with a one-month life expectancy outside of a hothouse adorns an end table; three magnificent vases, "on loan" in return for caption credit, grace the niches; a mink throw belonging to the designer is tossed over a chaise. Inflated standards of consumption are reinforced. Another half-million people "moving on up" are intimidated. In homes all over the country, the picture is torn out of the magazine, carefully

HAVE THE HIGH-STATUS CLIENTS.

folded, and put in that folder marked "Dream House."

Implicit is the notion that life could be beautiful in such a home. Readers get the feeling that when the physical environment is under control, life will be under control. A dream house couldn't be a heartbreak house, could it? "People have a fantasy about how their lives will be when their home is done," said Paige Rense. "Usually the fantasy is just that, and when the home is done, it doesn't work for them."

Still, design and home magazines aren't above a little deception to protect the reputation of the Good Life. In the blue-sky, perfect-rosebud, spotless-crystal, retouched reality of the shelter magazine, life appears to be Scotchgarded against bad news. Unpleasantness is stuffed into the closet with the client's less photogenic possessions, and the accompanying story isn't necessarily the whole story.

House Beautiful gave no hint to its readers that all was not hunky-dory in a handsome Long Island sand castle featured recently. As succulent as an ear of local corn, the house had been photographed at the height of seasonal perfection. Cooked lobsters were lying on the kitchen counter, ready to be cracked. A bathrobe was tossed casually on the bed, ready to be donned. "Just imagine a house so fine-tuned . . . that there's nothing to do but enjoy yourself," the article began. Nothing to do, that is, but be alive and well. While her grass looked greener, the woman of the house lay in the hospital in a coma. She had been in a coma for some months before the pictures were taken, and she subsequently died without regaining consciousness. The image of domestic tranquillity was a deception—a gesture from the family, who understood the absolute necessity for architects to have photographs of their work.

Flower Power

It's hard to picture a Babylonian orgy, a Delacroix still life, or a contemporary interior by a top designer without flowers galore. Flowers are so important today that on the first cover of the new, improved *House & Garden* the focal point was not a piece of furniture or an *objet d'art* but an abundant floral display. Elsie de Wolfe was content to accessorize with a small bowl of flowers in the center of the dining table and another on the mantel, but today's designers would say, "That's a little"—sigh—"dated."

Flowers can compensate for weaknesses in a room's design, and they are absolutely essential to fill in empty spaces in wide-angle photos. Where one dozen flowers might look fine in a room in real life, five dozen are needed to make an impact in a photo. When readers see the extravagant profusion of flowers in interior photos in magazines, they sense flowers are the fashion, fashion fuels more desire, flowers become as important in real homes as in the pictures, and the whole system reverberates with the escalating quantity of flowers. Soon rooms begin to look *naked* without flowers.

But who does the flowers? Not the interior designer. A major link in the status-merchant chain is the status florist. Floral designers are now status merchants, too, as important to interior design as hairdressers and makeup artists are to fashion. They are credited in captions and celebrated in feature articles. Admitted one flower star, "I couldn't survive without the magazines."

In the humid world of high-fashion horticulture, the status flower designer does not stock gladioli, sell carnations in a box, or have green ripple vases, and definitely does not supply note cards with sentimental sayings. These artists operate from *intime* flower boutiques or work by appointment only.

You don't go to flower powers for a bunch of daisies; you go for their ideas, their compositions, their unique selection of containers, and the confidence you get from knowing the names of their customers, many of whom have their own greenhouses but use flower artists because good ideas don't grow on trees.

When everyone was selling bunches of cut tulips, flower designers sold uncut tulips in rough crates fresh from the nursery. When commercial florists were selling big bouquets, floral designers advocated one precious stem in a chemical flask. When every caterer mastered that trick, the innovators moved on to ever more recherché flowers—perhaps cornering the market on nasturtiums or cosmos, common garden flowers that don't ship very well, or ordering a carload of *Corylus contortus,* a rare corkscrew willow.

Recently, the flower leaders have returned to big bouquets—with a vengeance. The state of the art in flowers today is *abbondanza*—armloads of flowers, truckloads of flowers, the $800 agglomeration. She never counts flowers, said one exclusive floral designer whose wealthy clients don't burden her with budgets. "We just plop in what looks right," she told the New York *Times.* But this contestant in the *interior* tournament of roses does not do floral displays that look like floats in the Rose Bowl Parade. Flowers should look as though they had always been sitting there. This takes artistry, finesse, and renunciation of cliché. And patrons of the art.

There are enough style-conscious clients to support these artists. But the hook seems to be more than aesthetic sensibility. There is a status factor at work here. The art collection may be the Mount Everest of conspicuous consumption, but flowers are the Matterhorn. Invest in a Picasso and it will be worth a lot more in ten years. Monetarily, flowers are dead on arrival. They are consumables for the eye. They have the shortest life expectancy of any decorative artifact except candles. Which makes flowers perfect status symbols. What you say when you say it with flowers is how much money you can afford to destroy for the pleasure of your guests. Who says the potlatch is obsolete?

The legend on the New York flower circuit is the wedding that consumed $250,000 worth of flowers. However, this sort of one-time extravagance pales beside the information that it is not unusual for some affluent patrons of the

Mica Ertegun and Chessy Rayner, of MAC II
Bill Blass
Irving "Swifty" Lazar
Jerome Robbins
Edmond Safra

Betty Sherrill, of McMillen
C. Douglas Dillon
Anne Johnson
The late Babe Paley

Albert Hadley, of Parish-Hadley
Mrs. Charles Engelhard
Senator Charles Percy
Jay Rockefeller

Mrs. John Pierrepont
Brooke Astor
Marietta Tree
Mrs. Howard Phipps Jr.
Happy Rockefeller

Photographs: top, *Ladies' Home Journal*/Horst; second from bottom, Andrew R. Zawrocki; bottom, Darleen Rubin.

floricultural arts to repeatedly spend $10,000 on exotic buds for a dinner party.

Few people reach such heights, but since the average U.S. consumer spent $15 on cut flowers in 1982, according to *Newsweek*, it's not difficult to be an above-average flower consumer. But with today's retail flower prices running from $1 to $15 for one exotic stem, keeping up with the escalating flower standards certainly marks one as a member of a special affluent group and makes it hard for competitors to keep level.

Which is the idea, of course.

Altered Ego

THE STATUS-MERCHANT SYSTEM works well when no one disputes the authority of the priest designers. Ours not to question why we can't have what we want. One client got talked into a sofa without arms. Not comfortable, but it would look great in a photograph. Another client got a dressing room without a door, but retaliated by not allowing the designer to photograph the job. Yet another client managed to glass in the archways of his tropical home only when he told the designer that it would keep the bats out.

How do you tell a potential client that she will have to get rid of everything, Robin Jacobsen, a New York designer, was asked while discussing how he took a woman in a taste passage from "Louis to less." He and his partner, architect Scott Bromley, admit they "love to gut" spaces and start from scratch. But clients must be ready. You know they are when they say these code words—"I want a change." Well, if you want a change, Bromley-Jacobsen and most designers say, "Let's get rid of everything." However, few clients on the up escalator are as frank as the wife of movie star James Garner, who, according to *Decorating for Celebrities*, told San Francisco designer Anthony Hail, "I'm nouveau riche. I don't want any of that to show and that's why I've hired you."

The magnitude of a person's status jump can be calculated by the number of objects saved from the former life. The rule of thumb is *less equals more*. The less one keeps, the more one has moved up. Certainly the last thing most people in a status pole vault want is a home that looks like the old self. Until the new self is decided upon, there is a sense of vulnerability. It's impossible to go back, but one can't move forward either.

Like a caterpillar shedding its chrysalis and reassembling its tissue into a butterfly, the person in an upward status passage is in the process of becoming. The only decision to be made is whose markings to don, which design guru to follow.

"It's difficult for them to choose, and even after they've decided, they worry that they've made the wrong decision," explained one designer with the weariness of a man who has navigated many people through the rough waters of status passage. "Their maid or lawyer or next-door neighbor can put a doubt in their mind about something they've ordered. You don't have to sell your plan *once*—you have to sell it half a dozen times."

"...Paige Rense rejects thousands of homes a year after seeing photos and making visits..."

"I prefer the resident not be home when I come looking," said Miss Rense (below). "It's ghastly to see how much it means to them."

Photograph ©1983 by Jill Krementz.

IT'S A *CLAIM* TO STATUS.

Living Up to It

NO MATTER HOW EXCITING IT SEEMS to be starting over, there will always be some grieving on the clients' part for their old selves. And panic. The results take as much getting used to as plastic surgery. That's what makes the Total Transformation the razzle-dazzle showstopper of the design world. This is not the five-year plan; it's a six-month metamorphosis: rhinoplasty, depilation, fat suction—everything. The designers have waved their wand and transformed this place into an enchanted castle. It must follow that these ordinary mortals are likewise transformed into royalty. Over and over again, said one designer, the clients ask, "Am I worthy of this?" Then they rush to the phone to call Mother, or a best friend. "You must come over this minute. You must see this." Transactions between a person and an object usually involve a third party. What good is the beauty with no audience to give what anthropologist Mary Douglas called "marking services"? Someone to verify the social value of the consumption.

The designers are delirious, too. The clients wanted change, and change they got. Their gratitude is intoxicating. "You almost feel like you are curing cancer," said Richard Ohrbach.

But sometimes there's a letdown the morning after. When the change in life-style is drastic, the client may feel intimidated at first. "Can I live up to this place?" There have been clients who have been so uncomfortable they moved out immediately. But that's the minority. "It takes about a week before they begin to feel at home," said Ohrbach, who with his partner, Lynn Jacobson, has gone through this enough times to see a pattern. "And then they start changing themselves to conform more to the image of their home. Some clients will get a limousine; they may start buying jewelry at David Webb instead of in the jewelry district."

Wait a minute. Dressing better was not what sociologist Eugene Rochberg-Halton had in mind when he said, "Optimistically, a person who buys a whole environment will live up to his new possessions, grow into them, find that they have an educative significance for him." Becoming more educated in the uses of status symbols was not what he meant. "People think culture is a technique you can buy like a how-to book. As if you can buy this advice and put it on. It has no connection to living. It reduces life to a cookbook," he said. "Taste is earned, not just worn; it is a life lived in flesh and blood."

YES, YES, BUT CAN WE THINK ABOUT that tomorrow? Right now, it's time to think about the photographs. The magazines are calling. The designers need their marking services, and so do the clients, who hate to admit it. But the editors' approval is no guarantee of social approval. Publicity backlash may trigger "postpartum" depression. Instead of invitations to the best tables, there may be snide remarks in the gossip columns. "Where did we go wrong?" the clients wonder. They turned over the house keys and a line of credit to the decorator; then they went off on a long trip. They were certain that if they didn't do it themselves it had to be right.

"...Total Transformation takes getting used to, like plastic surgery—over and over, clients ask, 'Am I worthy of this?'..."

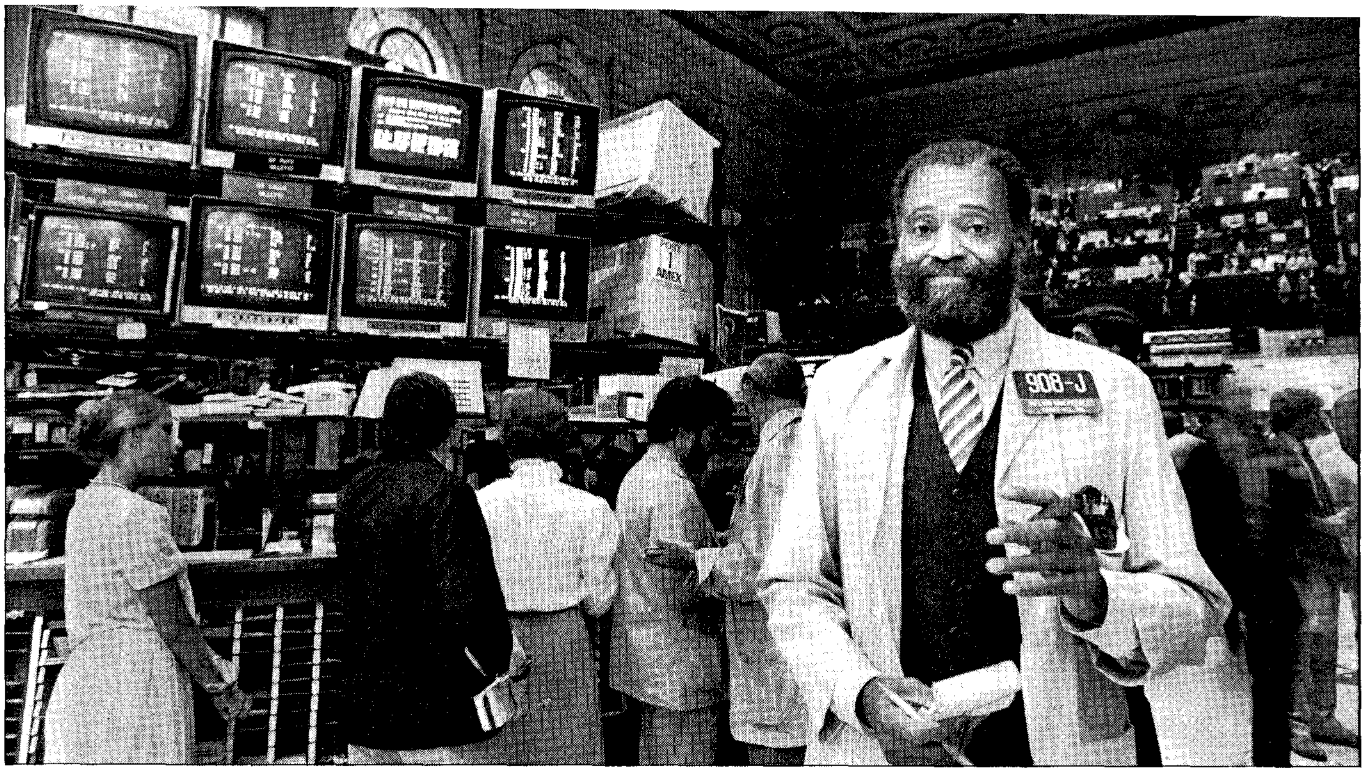
Unfortunately, the very publicity social newcomers seek in order to establish their claim to membership in the upper classes can work against them. Even when one has hired an experienced coach, gotten rid of everything, and done the job "right," there is always the chance that members of the aspired-to group will refuse to acknowledge that the newcomers have made it to their level, because the newcomer has committed the sin of "perfection." The place looks too new, too self-conscious.

People who demand the most perfection and harmony of their surroundings are often running from feelings of inferiority, wrote sociologist W. Lloyd Warner in his classic *Yankee City*. "Old family tradition demands understatement about outward forms, particularly personal possessions.... The 'ideal' is to be avoided because it is often the mark of the parvenu driven by his feelings of anxiety that he won't do it right."

If acceptance into the aspired-to social group doesn't come as fast as the Total Transformation, there may be animosity toward the decorator. "You don't want the authority figure around who knew you when," said one designer. The hostility and contempt that are often directed at decorators are similar to the feelings people have for undertakers, said Warner. Both preside over the burial of the remains of former selves. When the difference between the old self and the reborn self is the most pronounced, the anger at the decorator may be the greatest. To complete their status leaps, therefore, people often must leave behind the decorator and friends who knew them when.

There is always the chance, however, that a ghost of the self laid to rest by a status decorator will come back to haunt the new self. In the process of becoming part of a new group, one has to loosen connections to the old group. Initiates must guard against taste relapses; they can still betray their former selves with holdover objects and attitudes from their former lives—the telephone dialer topped with a rhinestone-studded poodle; the "Have a Nice Day" mug on the sideboard; the Camay soap they use so they won't waste the Crabtree & Evelyn. Vigilance is necessary. Newcomers are on trial for some time. More than the opening performance is reviewed. A grand home isn't a *symbol* of upper-class status; it is merely a *claim* to it until, as Warner said, "its inner way of life has been recognized and accepted through the intimate participation of the owners with the top group."

The sign of successful passage is when the clients and their children are invited to join the right clubs and attend the right private parties (not charity functions), when the right people accept their second invitation, return their phone calls—and ask for the name of their decorator. ■



From big screen to trading floor: *Melvin Van Peebles at the American Stock Exchange.*

Sweet Sweetback's Wall Street Song

By Joe Klein

EVEN IN THE 1960s, WHEN Melvin Van Peebles was in his angry period, making movies like *Sweet Sweetback's Baadasssss Song,* there were those who said the most militant thing about him was his business acumen. "He can con anybody," said Godfrey Cambridge, the late comedian who starred in *Watermelon Man,* which Van Peebles directed. He meant it as a compliment.

Even when Black Panther Huey Newton was extolling *Sweetback*—a film about a black hustler who successfully eludes the authorities—as "a great revolutionary document," there were those who said the most impressive thing about the film wasn't that Van Peebles wrote, scored, directed, and starred in it but that he financed it, grossing $10-million on a reported investment of $500,000. The New York *Times* said, "[Van Peebles] is the first black man in show business to beat the white man at his own game."

The critics were not always so kind. Although Van Peebles's brashness and inventiveness in his subsequent films and musicals were often praised, he was just as often taken to task for his amateurishness and self-indulgence. But even the critics had to admire the way he managed to survive despite them. For a time in the early 1970s, he had two musicals running simultaneously on Broadway (*Ain't Supposed to Die a Natural Death* and *Don't Play Us Cheap*), shows he managed to keep afloat, despite mixed notices, through his promotion and backstage deal-making. "I am," he would later say, "an entrepreneur and a missionary."

The New York *Times* observed that "Van Peebles [is] known for his infinite capacity for surprise." But not even his friends—who knew that, while talented with words and music, Melvin was *brilliant* with numbers—could have predicted his most recent incarnation: the only black trader on the floor of the American Stock Exchange.

"It makes perfect sense to me," Van Peebles says, relaxing in his rather bare West Side apartment over a glass of jug wine after a hard day on the trading floor. He is 51 years old, and the droopy mustache that was a militant signature in the old days has given way to a full salt-and-pepper beard. He is still well turned out, though, at once funky and distinguished: straw Panama hat, pink-striped button-down shirt, pink-and-brown bow tie, tan slacks, and salmon socks. "I'm doing just what I've always done—making deals," he says. "I've always made deals for my friends, everything from real estate to book contracts. And I've always had a lot of friends in the business world."

Photograph by James Hamilton.

". . .To be a trader, 'you gotta have the math'. . ."

One of Van Peebles's friends in the business community is Dr. Henry Jarecki. As chairman of Mocatta Metals, he is an international power in the bullion-trading field and one of the most respected men on Wall Street. "Melvin and I have been tennis and jogging partners for ten years," he says. "And I'd often point out to him that trading activities were a more certain and lucrative way to invest his money than Broadway musicals. I'm glad he finally decided to try it. There is, I understand, a recent movie that has a fairly similar story line." The movie, of course, is *Trading Places,* in which a black street hustler is transformed overnight into a successful commodities trader. "I've often suspected that someone with street-smarts like Melvin would be successful in trading activities," he says. "I'm happy that he's proven me right."

Van Peebles says he finally decided to try Wall Street not because his entertainment career was floundering—he has several deals in the works, is preparing an Off Broadway show, and has a role in Robert Altman's next movie—but because of a bet with Dr. Jarecki. "I forget what the bet was, but I lost," he says, "and so I figured, what the hell."

One doesn't simply walk onto the floor of the American Stock Exchange and start trading, though. There are tests to be taken and fees to be paid. "I went down there for this test," Van Peebles says, "and the only two phrases I caught were 'Come in' and 'Sit down.' The rest was some language I'd never heard before. I figured I'd better learn it, so I spent the next month as a clerk. Then I took the test again and passed."

A seat on the American exchange costs about $285,000. It is unclear who paid for the one Van Peebles holds. Since last November, he has been "associated with" Timber Hill, Inc., a firm that Dr. Jarecki says he holds "an interest in" (there are three other Timber Hill traders, all women). It is likely that Van Peebles trades using both his own money and the firm's. Hundreds of thousands of dollars are involved in each transaction, and Van Peebles makes dozens of deals every day.

"It is a massively goofy system," he says. "It's probably more ritualized than Japanese society. But it's like a fresh breeze in my life. I really enjoy the *bottom-lineness* of it. In the entertainment business, you make a deal by going to lunch with some guy, and he says, 'Mel baby, you're wonderful. I love you. I'll give you a call.' And then you wait for another lunch, and three more meetings, and on and on. But on the floor the guy says either 'Yep' or 'Nope.' And that's it! You can make more deals in an hour than the entire entertainment business makes in a whole year."

Floor trading is a fast-action game. The ability to make split-second calculations is crucial. "You gotta have the math," Van Peebles says. "You gotta be able to calculate doo-boop-be-dee-liyaboop—deal! I can do that. I learned math studying astronomy in the Netherlands and as a navigator in the air force. But I'm still learning my way down on the floor. I'm still just a bumbler."

Van Peebles wakes at 5:15 each morning and runs eight miles through Central Park. He spends the next few hours writing, mostly songs (he has one on the new Grace Jones album) and scripts. Lately, he's been rewriting his musical *Champeeen,* which didn't do very well Off-Off Broadway last year, hoping that he can revive it Off Broadway or out of town. From 10 A.M. to 4 P.M., he is on the trading floor, wheeling and dealing. He returns home at six, and wheels and deals some more—movie deals, television deals (he wrote and was associate producer of the mini-series *Sophisticated Gents* for NBC two years ago), acting jobs.

Baadasssss period: *With Rhetta Hughes in* Sweetback.

"I guess it's the empty-nest syndrome," he says, chuckling. (Van Peebles, now divorced, saw two of his three children through college.) "I was a single parent, and I guess that now that the kids are grown I've had to find something to *do.*"

On the exchange floor, Van Peebles performs an intricate, swirling pecuniary ballet. He pirouettes from trading stall to trading stall, gazing at the banks of video terminals swarming with green fractions, sometimes dipping into an antic gaggle of traders to make a deal, then popping out again, heading toward the phones filling the four corners of the trading room, calling Timber Hill headquarters for more data, writing down indecipherable lists of letters and fractions on a small blue pad, then plunging into the throng again. Occasionally he'll take the escalator to the second-floor balcony and survey the mad scene, looking for eddies of activity. "Movement," he says, "that's all I care about. I don't care if it goes up or down, just so long as it moves." A movement of an eighth or a sixteenth of a point can mean thousands of dollars. "I'm a perfect trader because I'm not a gambler," he says. "I'm not looking for the big killing, like in *Trading Places,* just an edge here or there."

The other blacks on the floor, most of whom push brooms, guard doors, or do paperwork, greet him enthusiastically—"Hey, Mel, how's it going?" and "Go get 'em, Mel"—as he sweeps past.

"A lot of those people are very talented," Van Peebles says during a lull, "but it's hard to break into the upper echelons. I was lucky; I had friends. But I'll tell you what: Once you get there, there are no restrictions. In the entertainment business, even with the success I've had, there are entrées that can never be made. Even after *Sweetback,* I didn't get an offer to produce or direct. I've never gotten offers commensurate with what I can do. Here, though, they don't have time to check out your skin. It's just be-doo-beeliyadee-bop—deal!"

The deals are hard to spot. Van Peebles sidles into a crowd of traders, some waving arms, others shouting. "November 40 puts?" he asks, the opening gambit in a complicated back-and-forth with a man wearing a green jacket.

"Three and three-eighths?"

"Five-eighths."

"Can you handle six?"

"Five. I got five."

"Yeah."

And that's it. A deal. "Slow day," Van Peebles says. "No kidding. Some days it's a war—there's a lot of psychological warfare going on out there." Still, he seems to feel at home here. "Pretty soon I'm gonna be able to do this stuff in my sleep," he says, then rushes off. ■

The Urban Strategist/Deborah Haber

LET 'EM EAT CAKE

"...Twelve delightful places for a kid's birthday party, from a roller-skating rink to a World War II submarine..."

WHEN YOUR CHILD COMES HOME TO your tiny apartment and informs you that he wants to invite "the whole class" to his birthday party, don't panic. New York and environs are filled with party-catering facilities that provide the place, the food, games, and the theme; they range from a simple room for rent to a guided tour of a submarine. Once the last morsel of cake has been devoured and the last balloon popped, parents will be able to relax. They won't have to do it again . . . until next year.

Pied Piper: *Jeremy Sage's inspired silliness charms kids; at party's end they follow him around, clamoring for more.*

Jeremy Sage is a superstar children's entertainer whose performing headquarters, **Jeremy's Place,** 905 Madison Avenue, near 72nd Street (628-1414), is one flight upstairs from the Diversions shop. His room houses three electric trains that run on a Plexiglas track suspended from the ceiling, a refrigerator that looks like a safe, a popcorn-maker that's shaped like an ear. "Nothing will be what the kids expect," vows the maestro. Disco lights are timed to flash, music to throb, when the birthday candles are blown out. At Diversions, guests can shop for the items Jeremy totes in his trademark orange backpack.

Of course, the real excitement here is Jeremy. A former school-bus driver, schoolteacher, and actor, he offers balloon sculpture, breakneck patter, and inspired silliness that keeps his fans captivated. At one recent outing, a jubilation of four-year-olds followed him to the elevator, clamoring for more, when his routine was over. One mother paid $145 for an at-home performance, with a guest list that included only the birthday boy and his sister. "He didn't want to share you," the mother explained sheepishly. Sage has entertained children at the French Consulate and watched the youngsters watch him while nibbling caviar from silver bowls. "I thought they didn't know what they were eating," he relates, "until I heard one voice ask, 'Is this beluga?' "

Sage is definitely in the beluga category. It costs $75 to rent the birthday room and the services of partner Thomas "Chief" Garbutt to handle the troops. Five dollars per child buys ice-cream cake, assorted juices, and paper plates and cups in rainbow colors. Another $145 buys a personal appearance by Jeremy.

The event takes two hours. "That's about the limit of their patience," he explains. Up to 27 children can be accommodated at Jeremy's Place. Revelers should be at least three ("I'm wasted on anyone younger than that") and no more than ten ("They're too sharp for me after that"). Those who can afford Sage must book early. He is more in demand than Tony Bennett in Vegas.

Sports-minded kids ought to delight in a party at the **Roxy Roller Rink,** 515 West 18th Street (691-3113), which books children's parties (ten kids or more) on Saturday afternoons between noon and 5 P.M. Ten dollars per mini-skater covers admission, skate rental, use of the arena's pinball room, and a hot dog and soda for each. Skaters are served by a waitress dressed as a clown. On request, the arena staff will send party invitations to the child's guest list at no charge. A free pass for another visit by the birthday child and discount-admission coupons for his guests are all part of the Roxy package. Mom must bring the birthday cake. Skating pros give lessons to the assemblage for $15 a half-hour, and clowns are rentable for $25 an hour. Skating guards to keep kids from breaking their necks are strategically placed around the rink. A skating party is a good idea for the older child but risky for tiny non-skaters. Telephone Rhonda Monday through Friday from 10 A.M. to 6 P.M. to make the reservation.

The **Champions Sports Club,** 1160 Fifth Avenue, at 97th Street (427-3800), has been arranging after-school sports activities for young jocks for more than 30 years. The club also sets up sports-theme birthday parties. Team games of baseball, football, basketball, ice hockey, and soccer are arrangeable; a counselor organizes them, and a minibus picks everybody up. The charge is $215. For this the Champions provide equipment, a counselor, and the minibus; if the kids must be taken outside Manhattan, the price goes up. Refreshments can be provided from home, or the Champions will bring them for an extra fee. The average party lasts about three hours, door to door. Call headmen Ozzie Schwartz and Gil Rubin.

The **Sutton Gym,** 22 East 38th Street (684-5833), offers a one-hour supervised gym lesson followed by a parent-catered birthday party on the premises. The cost: $100 for ten children; the fee for each additional child (up to a group of twenty) is $9.50; when the group is larger than twenty, it's $9 per extra somersaulter. Kids can tumble Saturdays and Sundays at 1:30 and 3:30 P.M. They must be over three and bring their own shorts or leotards.

For a bargain $25 you can reserve the Community Room at **Gimbels East,** 125 East 86th Street (348-2300, ext. 316), a large, carpeted, no-frills banquet room. Parents who cater the event themselves pay only for the room, but if Gimbels brings in the goodies, the $25 rental fee is applied toward the final bill. The menu lists sandwiches, franks, and hamburgers, each with French fries and soda or milk, for $3.75 per snacker, or $4.25 with ice cream. Either way, the birthday cake and decorations are the responsibility of the party giver. Gimbels provides tables and chairs. Parties can be held every day but Sunday; you'll need to give a month's notice.

Plusher quarters are available at the **American Stanhope Hotel,** 995 Fifth Avenue, at 81st Street (288-5800). It has two small party rooms ($50 apiece); one holds up to 20 kids, one accommodates up to 30. A larger room ($100) holds up to 50. The hotel serves pizza or hot dogs, soda, and birthday cake for $6 to $12 per child. And for $6.60 each grown-up may have finger sandwiches and coffee (or something stronger, at $4 or $5 per drink). Personal appearances by big names in the kiddie-entertainment field may also be arranged through the hotel. Jill Alpert will pencil you in for a party any day of the week.

Mostly Magic, 55 Carmine Street (924-1472), a nightclub theater for grown-ups, rents its premises for kids' weekend birthday parties. There's cake and ice cream, unlimited soda and juice, balloon-animal favors, and an hour-long magic show that a professional magician performs in the club's 65-seat auditorium. The charge: $250 for the first 25 guests and $5 per nibbler after that; paper plates, cups, and decorations are included. There's a bar on the premises,

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so state law requires that there be at least one non-staff adult guardian present. But who could keep a mother away? The show is best appreciated by folks over five. Call Evelyn Simon.

If your kid is a first-nighter type, you can book a theater party at the **13th St. Theater,** 50 West 13th Street (675-6677). Offerings include productions of such fairy-tale musicals as *Snow White,* with much ad-libbing and audience participation. The shows take place at 1 and 3 P.M. on Saturdays and Sundays. Tickets are $3 each for the hour-long show, and for $10 the theater lobby can be set up for a half-hour birthday celebration before or afterward; all goodies have to be toted from home. One caution: See a performance first. Only you know your child's scareability quotient. To book, call Edith O'Hara.

The **Manhattan Laboratory Museum,** 314 West 54th Street (765-5904), leases its premises on Tuesday and Friday afternoons. For $7 per child the museum offers its exhibits (things to see and events to participate in), as well as art materials and two staff persons to direct an art activity for the assemblage. (On one outing the kids made sparkle-dust crowns.) Guests get to take their party-made handiwork home as favors.

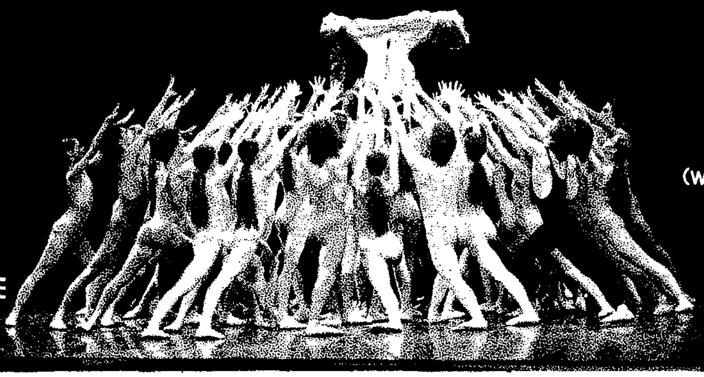
Parents must provide all the food and table decorations, or for $13 per guest the museum offers not only the exhibits but a birthday cake, favors from the museum gift shop, soft drinks, party decorations, and paper plates and cups. The museum premises are yours from 2:30 to 5 P.M. and best appreciated by youngsters four to eleven. There can be no fewer than 15 participants and no more than 30. Telephone Jane Foster for a booking. She will ask you for a 25 percent non-refundable deposit to hold your party slot.

If your kids are between six and eleven years of age, they may take part in the birthday doings at one of New York's most enchanting museums for children. For $12 apiece, ten to fifteen children have a half-hour guided tour of the **Museum of the City of New York,** at Fifth Avenue and 103rd Street (534-1672, ext. 206), with fascinating exhibits: a large-scale fort, an antique fire engine, elaborate dollhouses, and a stagecoach. A party follows, with cake, ice cream, punch or apple juice, and favors, such as a copy of the Declaration of Independence from the museum gift shop. The kids have half an hour to eat in the museum's "Please Touch" room; after the crumbs are cleared away, the little guests are invited to play there. They may try on the wood shoes, wear old-fashioned capes and aprons, and listen as their guide explains what all this meant in historical New York. Parties can be held Tuesday through Friday from 3 to 4:30 P.M. They're tax-deductible. Call Jane Coby.

The **U.S.S. Ling,** a World War II submarine anchored at River and Court Streets, Hackensack, New Jersey (201-487-9493), offers an economical birthday event. The first six children are $30, additional sailors $1 each, for a party that includes a birthday cake, punch, and a captain's birthday hat for the birthday child and favors such as coloring books or U.S.S. *Ling* ballpoint pens.

Festivities take place in the *Ling* "museum"—two trailers that house mementos of the World War II submarine fleet. And there's a guided tour of the *Ling* itself. Up to twenty guests (children aged five to ten would like this party) are welcomed aboard Monday through Friday; proceeds from the nautical adventure go to the Submarine Memorial Association. Reservations are a must. The party is tax-deductible.

The **New York Aquarium,** Surf Avenue and West 8th Street, Brooklyn (266-8624), offers birthday children a movie on marine life and a guided tour of the aquarium, featuring aquatic blockbusters like sharks and whales, and the charge for fifteen kids is only $45. Party fare and favors must be carted from home. The aquarium provides tables and chairs. Parties are held Saturdays and Sundays from 11 A.M. to 1 P.M. or from 2 to 4 P.M. ▬



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Movies/David Denby

A COMMUNIST ROMANCE

"...*Daniel* has moments of power, but it's sentimental and insincere, avoiding the issue of how idealists become traitors..."

AT MY JEWISH-BOHEMIAN SUMMER CAMP, back there in the late fifties, debating the guilt or innocence of Julius and Ethel Rosenberg ranked somewhere between folksinging and making out as prime after-dark activities. As much as Elvis, *MAD* magazine, and Japanese monster movies, the Rosenbergs had become part of the pop culture of the decade. There was something at once portentous and ghoulish in their fate that made them irresistibly fascinating to adolescents. Kids were cruelly hilarious about them—the Commies who had fried—or deeply moved by their martyrdom. A few years later, these splits hardened into passionate partisanship.

Recently, the F.B.I. files have been opened, and the latest, most thorough account of the case, *The Rosenberg File: A Search for the Truth,* by Ronald Radosh and Joyce Milton ("Books: The Rosenberg Legacy," by Allen Weinstein, August 29), suggests that the truth was a lot more complex than most of us, as teenagers or adults, were prepared to admit. Julius had indeed committed espionage; in fact, he was guilty of a lot more than he was tried for. Ethel may also have been a spy, but the government's case against her lacked solid evidence. Ethel was framed by an unscrupulous F.B.I.—indicted in order to put pressure on her husband to talk.

In **Daniel**, the righteously angry movie based on *The Book of Daniel*—E. L. Doctorow's celebrated fictional version of the case—this much debated question of guilt or innocence is never raised directly. Doctorow, who wrote the screenplay, and Sidney Lumet, who directed, have taken pains to point out that the material is only *based* on the Rosenberg case, that much of the movie is fiction; so perhaps they feel no need to confront the issue explicitly. At times their movie is so powerful that I agree with them—for instance, when Daniel, the little son of the Communist couple (called Paul and Rochelle Isaacson), watches in silence as F.B.I. agents race through the house, stunning the normally ebullient Paul, tearing rooms apart, spilling out the family's games and toys (its intimate, affectionate life) onto the floor. At that horrible moment Daniel is experiencing the destruction of his father's authority, and it doesn't matter whether Paul Isaacson is guilty.

But for the most part Doctorow and Lumet have been disingenuous. They stay close to the facts of the Rosenberg case in politically neutral matters—the notorious double dose of current needed to kill Ethel, for instance—but they alter a great many crucial facts that might even suggest the couple were guilty. Most of the film is told from the children's point of view, and what we see are two passionate, idealistic Communists who did nothing more than attend meetings and who were flattened by a juggernaut. Since this is a fantasy of the Rosenbergs, and an evasion of the dramatically fascinating issue of how idealistic people become traitors, *Daniel,* for all its severity and occasional power, is sentimental and trite and even boring. The movie is tendentious fiction, and one feels wearied by its insincerities.

Prison visit: *Mandy Patinkin embraces his children in the Doctorow-Lumet film.*

At the center of *Daniel* are the Isaacson children, Susan and Daniel, two intelligent, sensitive, perceptive kids suffering the terrifying, vertiginous strangeness of growing up as the offspring of the most reviled couple in the United States. Lumet is good at showing us how such kids might become hostile wrecks—jumpy, oddly cold and withdrawn at times, given to morbid jokes and lacerating sarcasm.

The movie ranges back and forth between three periods: the late thirties and the war, when Communism in New York was an entire culture and the Isaacsons, launched on a brave outing to hear Paul Robeson, *knew* that the progressive movement would triumph; the anti-Communist early fifties, when the government cracked down on dissent and put the Isaacsons on trial; and the late sixties, when Susan, about twenty, has become an enraged anti-war radical and Daniel, a few years older, infuriates her by not getting involved. The movie's clear political purpose is to link the generations of American radicalism: At the end, Daniel, shamed by his sister's misery, her unending grief over her parents' death, joins a huge peace rally. Since the Old and the New Left had virtually nothing to do with each other (in fact, the mutual antipathy was very strong), this drums-and-trumpets fanfare for the noble tradition of dissent, shot like a Pepsi-generation commercial, is a ghastly, patronizing mistake.

Doctorow's novel, which is very fine, doesn't give off anything like this sanctimonious odor. The book has a shocking physical intimacy—by the end, you feel you know all about the family's erotic and material life, its unconscious,

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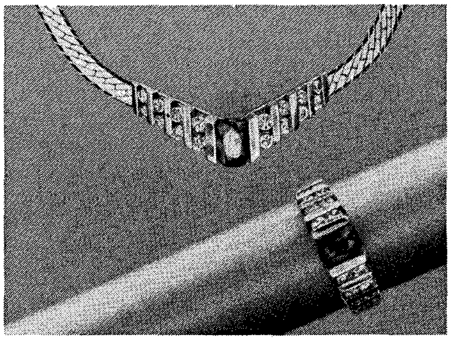

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". . .Patinkin can make something lyrical of even the starchiest rhetoric. . ."

its ideas, its myths. Tender toward the Isaacsons' passion for social justice, Doctorow is also sardonic about the intellectual mediocrity of their rhetoric. Some of this detail comes through, but on the whole Doctorow is naïve about transferring his material to the screen. Instead of selecting the most important elements, he tries to fit everything in, and produces a half-textured, undramatic reduction of his book.

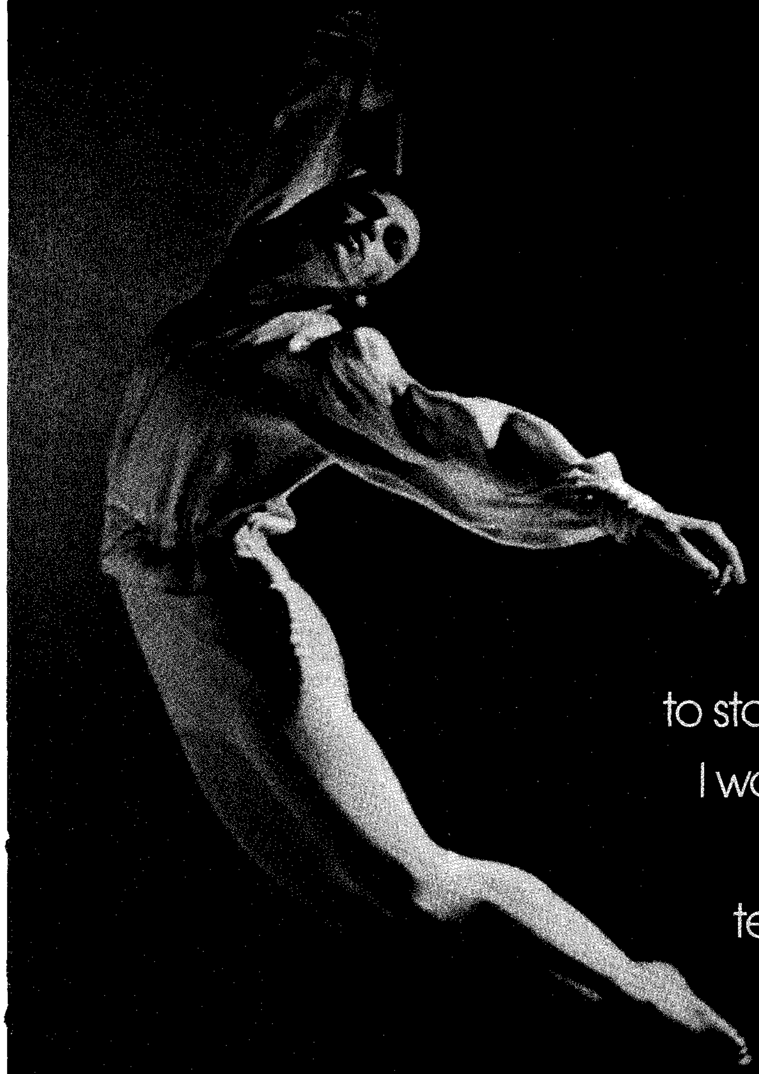
The book's anger, its bristling intellectual tension, is flattened out by Sidney Lumet's wall-slamming style. The movie opens with Timothy Hutton, bearded and furious as Daniel, looking straight into the camera and haranguing us about electrocution as a method of killing—a bit of hammy self-importance from which the movie never really recovers. Lumet then passes to a scene from the late sixties in which Daniel and Susan (Amanda Plummer), dining with their adoptive parents, are having a furious argument. Pale, with colorless lips and her hair chopped short, Amanda Plummer speaks in a cracked, harsh voice. We want to like and understand this anguished, half-mad girl, but at this point in the movie, before we know anything about her, she's just an angry pain. And we never do get to know her well enough to respond to her suffering. Timothy Hutton tries hard, but the tone and weight of his rage—the intonations—are wrong for this sarcastically intelligent East Coast Jew. And we don't hear, as we could in the book, Daniel's reflections on the fate of the American left, his harrowingly exact understanding of his parents' destruction; all we see is an actor working himself up.

When they move to the past, Doctorow and Lumet turn on the bittersweet nostalgia, and some of this romance-of-American-Communism stuff, shot in orange-yellow tones, is satisfying and funny. As the fierce Rochelle, Lindsay Crouse is "strong" without much specific personality, but Mandy Patinkin gives a miraculous performance as Paul. Brawny and virile, Patinkin, who has Valentino eyes, works up a storm of joyous life, turning the shabby apartment into a theater as he holds his children aloft in triumph. Patinkin makes something lyrical out of the starchiest Communist rhetoric. There's an incredibly charming scene, for instance, in which he catechizes Daniel on the subject of why Joe DiMaggio is a tool of the ruling class, and we understand how love—the lambent, scrupulous love of Jewish middle-class parents for their children—could be mixed with Stalinist rubbish and yet be no weaker for that.

But the filmmakers won't dig into the politics of the period; instead, they turn it into mere "atmosphere." The politically knowing will be amused by a brief scene in which a fervent speaker at some sort of Party summer camp "explains" Stalin's pact with Hitler (it is the summer of 1939), and all his listeners nearly cry with relief. But most viewers, I fear, will be baffled by the scene. If Lumet had just slowed down a bit and allowed us to comprehend what was going on—that the American Communists were being forced to swallow overnight a complete reversal of everything they had believed—we might have understood how the Isaacsons could be capable of the grossest duplicity.

But this possibility is never raised—at least not until long after they are dead. Doctorow and Lumet have the right, of course, to alter history for their own dramatic purpose; what's irritating, however, is that all the alterations go in the same direction. As far as we can see, the charming Paul spends all his time working in his shop as a radio repairman. "How could he possibly have understood complex technology?" someone asks when the F.B.I. arrests him for conspiracy to steal atom secrets. How indeed? Well, Julius Rosenberg was not a radio repairman but an engineer who had worked on military contracts for the Army Signal Corps. The person who informed on him was not the seemingly fatuous old family dentist of *Daniel* but Ethel's brother, David Greenglass, a machinist who had worked at Los Alamos in 1944–45, during the building of the atom bomb, and who confessed to stealing secrets and passing them to Julius. The Rosenbergs' defense attorney was not the apolitical Jewish gentleman shown here (and played with admirable restraint by Ed Asner) but a veteran crusader for left-wing causes who may well have undermined the Rosenbergs' case in order to protect the Communist party.

By employing the rhetoric of social idealism while working for a foreign government, the Rosenbergs betrayed the hopes of an entire generation of radicals. *Daniel* sentimentalizes them unbearably. Still, they should never have been executed. They were victims of the Cold War, and the horror of their fate still reverberates today. Lumet's grim pedantry about the electrocution—the paraphernalia of straps, hoods, cables—brings out the essentially medieval sadism of this form of death. *Daniel* is a failure, but here and there, when it sticks to the mere facts of experience, it has the power to dismay. ■



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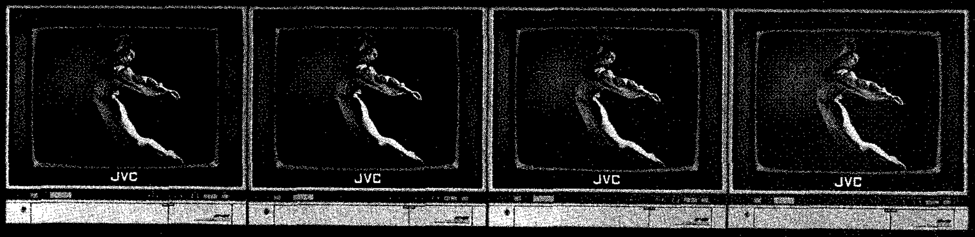

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Art/Kay Larson

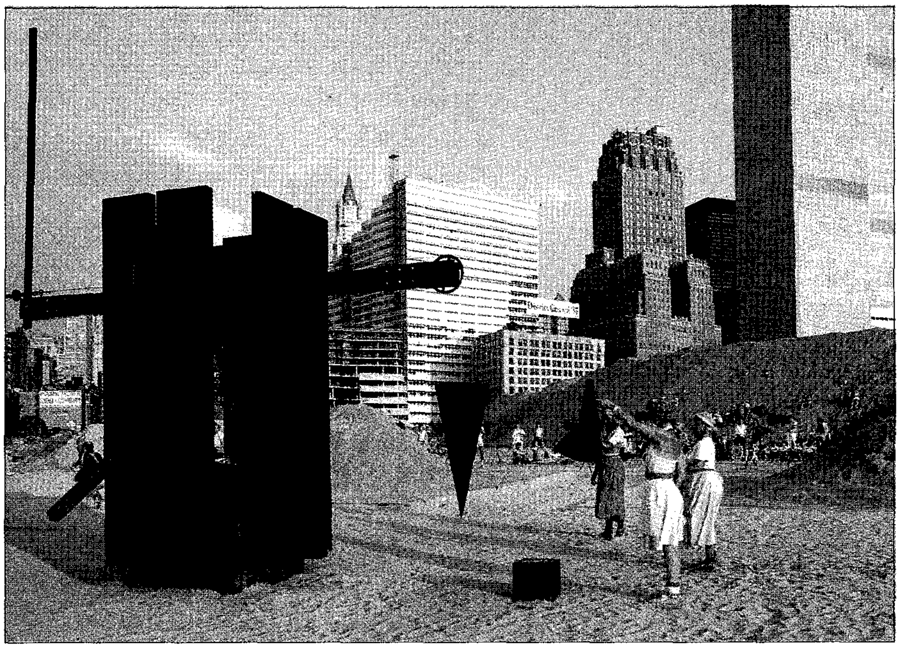
ON THE BEACH

"...These pieces on the landfill recall moments when barriers between architecture, art, and theater were irrelevant..."

THE SANDY STRETCH OF DESERT THAT runs along Manhattan's southwestern shore—for five years the locus of **"Art on the Beach,"** the summer sculpture show—is one of the few truly featureless landscapes on the East Coast. Part of Battery Park City will rise here in a few years, but for now you share this flat and barren landfill with the gulls, the sunset, and the occasional ocean liner gliding by like a monstrous prop from a Betty Boop cartoon. There is something cinematic about the landfill's abstract emptiness. The view to the west is all horizontal, as western landscapes should be. To the east it's all vertical: The astonishing spires of lower Manhattan soar up from behind low dunes like a fantastic and oversize Hollywood mock-up of a mirage.

The virtue of the landfill is that you can make of it anything you wish. Over the years, at the invitation of Anita Contini and her staff at Creative Time, a lot of inventive things have happened, most of them site sculpture, dance, and performance. But this year Creative Time tried something especially invigorating. Tired of letting artists work by themselves, Contini and her crew arranged six sets of collaborations. Sculptors would each be joined by an architect and a performer or performance artist. Considering the professional antipathy between artists and architects, one would think this arrangement would have about as much stability as a collaboration between heavyweight radioactive isotopes. And it's clear that in some cases there were indeed collisions. But I am also reminded of those magical moments in the early part of this century when the professional barriers between architecture, art, and theater were declared irrelevant and everybody joined together to create events that were beyond the reach of anybody alone.

Missing from these six projects is the kind of imbalance that has plagued "Art on the Beach" even at its most inventive. Sculptors, especially young ones, tend to assume that the transition to outdoors requires no special training. But in the peculiar starkness of the landfill, weak moments, lapses of energy, and errors of scale show up quickly. Large ideas have not necessarily fared better than the tiniest ritual sculptures swallowed up by the dunes. The architects' formal training clearly proved useful in avoiding such mistakes. And it may surprise artists to find that architects are capable of flexible sculptural responses. But the architects were not always dominant here. I suspect that all six projects fared so well because working in collaboration forced everybody to adopt a type of discipline and a sense of appropriate scale not often found in site sculpture.



Getting it together: *This year's edition on the Battery Park City site.*

You can visit "Art on the Beach" to see the projects, but the moment of conjunction—when architecture, art, and performance all converge—happens only on Sunday nights. So I arrived at the western terminus of Chambers Street at 6:30 one recent evening for *Civic Plots*, billed as an "audience participation piece," by artist James Holl, architect Elizabeth Diller, and performance artist Kaylynn Sullivan. Theirs is the landfill's most visually striking and perplexing project, perhaps because their individual contributions were so idiosyncratic. Holl set up a forest of black "personages" with megaphonelike heads that held tiny tape recorders during the performance. Sullivan piled up two sand mounds and studded them with old shoes. Best of all was the commanding black box designed by Diller—a cubic-Cubist "redemption booth" with a face and two arms, one holding a baton, the other a sand-filled "hourglass" cone (which would become important later in an unexpected way).

The performance itself was a pallid and rather obvious metaphor for the evils of a money economy. Three young black women came tripping over a sand ridge, bells jingling on their toes, singing songs about labor. They invited the audience to dig in the sandpiles for gold-painted shoes—"golden slippers"—which held either tokens or money. (Some shoes, I heard, contained $50 bills.) We were to turn in our tokens at Diller's black box, which thus became a dark "redeemer," with religious overtones: a symbol of the theme "God is money." Our tokens purchased us yet more shoes (our "redemption" had given us nothing more than we already had), and for a while we created a barter economy by trading until we found the right sizes.

All this was utterly silly and hardly likely to cause a crack in the World Trade Center. But at the last moment life began to mimic art to a degree that no one seemed to expect. When people began to uncover real money, some went a little crazy. Hours later, long after all the

Photograph by Wolfgang Hoyt/ESTO.

tokens had been found, when the landfill was overcome with dusk, they were still frantically excavating. The image sears the mind. It recalls with eerie precision Faulkner's *The Hamlet,* which ends as a poor crazed farmer has been fooled into selling his farm for buried gold. He digs for days—but is only digging his own grave. I was standing some distance away from Diller's black "redeemer" when the sand ran out of the hourglass and the baton descended, Grim Reaper-style, to point straight to those symbols of towering ambition, Manhattan's skyscrapers.

Most of the projects look good even apart from their performances. I am entranced by the remains of playwright Richard Flood's allegory *Solid Geometry (The Labors of Love),* which was performed (I'm told) by phalanxes of volunteers dressed in geometric red or black Bauhausian costumes by artist Tom Otterness. What you see now is a long trench in the sand, down which the actors marched, and a tall, hollow, elegant wood tower by architect Ian Bader. On this prominence a "queen" in flowing robes stood, cryptically, for the duration of the event.

On September 18 and 25, the black grid designed by architect Harriet Balaran and artist Petah Coyne becomes activated by vocalist Shelley Hirsch's songs. At the moment the box is a striking presence. Coyne has hung it with strands of hemp and dried fish, which flap in the wind like the fillets of salmon I've seen on drying racks in Alaska, calling forth some atavistic and ineffable loneliness.

Artist Tom Hatch and architect Geraldine Pontius piled up sand as a platform for the dances of Daniel McCusker. Nene Humphrey and architect Kathleen Ligon built wedge-shaped ramps designed to hold dancer Johanna Boyce's invited hordes of high-school bands and cheerleaders on September 4 and 11; perhaps then we'll know more about the purpose of these scattered roadways.

Sculptor Brower Hatcher apparently needed more consultation with his architect, Billie Tsien, because his tall blue globe was lifted off its moorings in a hailstorm after the first performance. It is made of aluminum rods bolted together like those of a geodesic dome. I suspect that there is a metaphor here about oceans and the earth and ecosystems: Strange objects inside the globe were coaxed to "speak" in performance by musician David Van Tieghem. He will play again on September 3, at which time Hatcher's globe should be upright. (The landfill is at Chambers Street and West Street. All performances are at 6:30 P.M. For schedules and directions, call 571-2206.) ■

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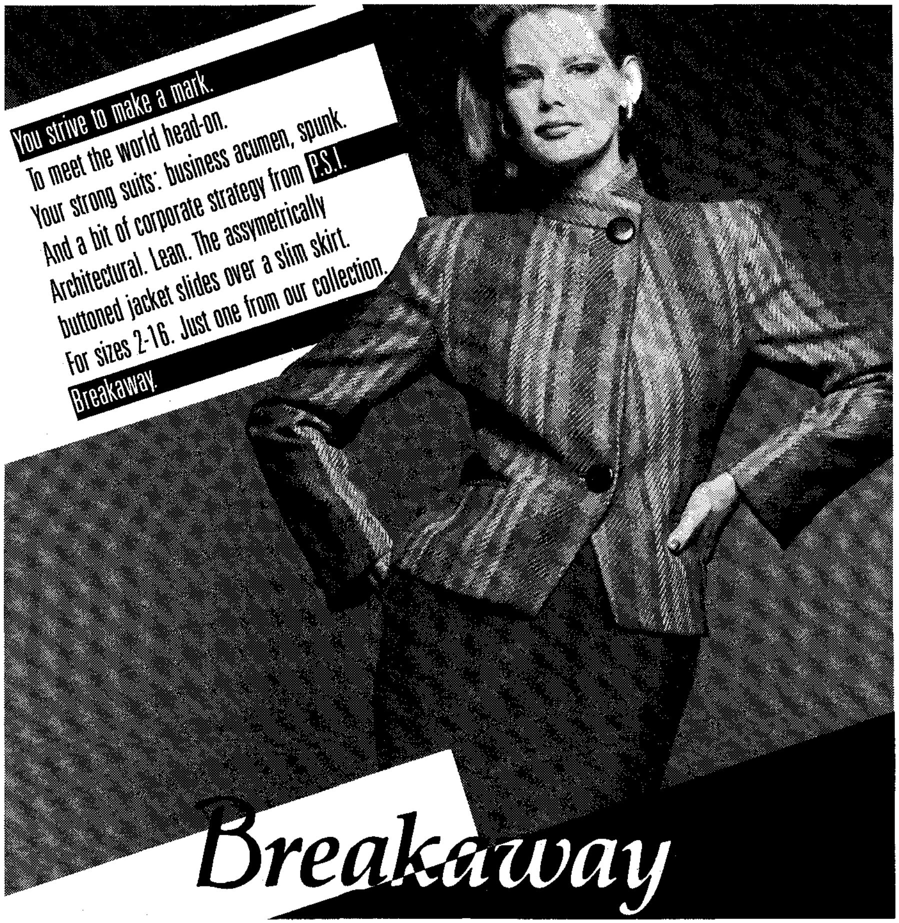

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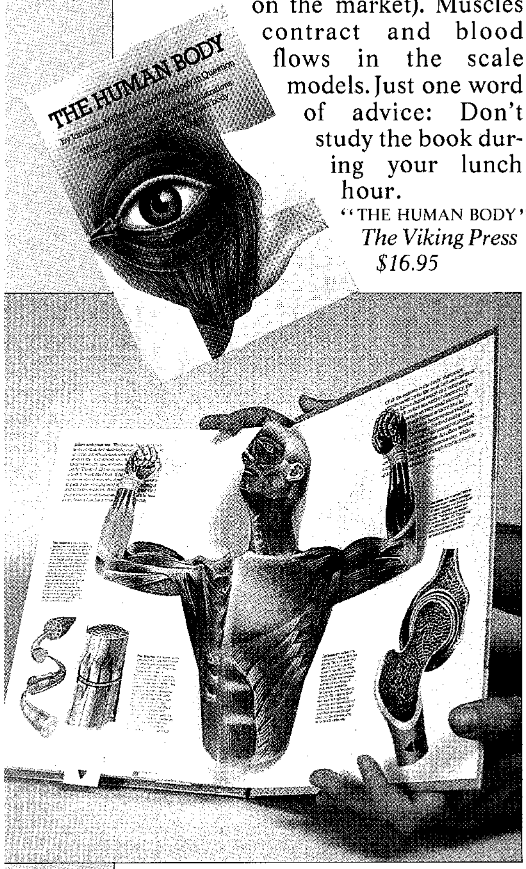
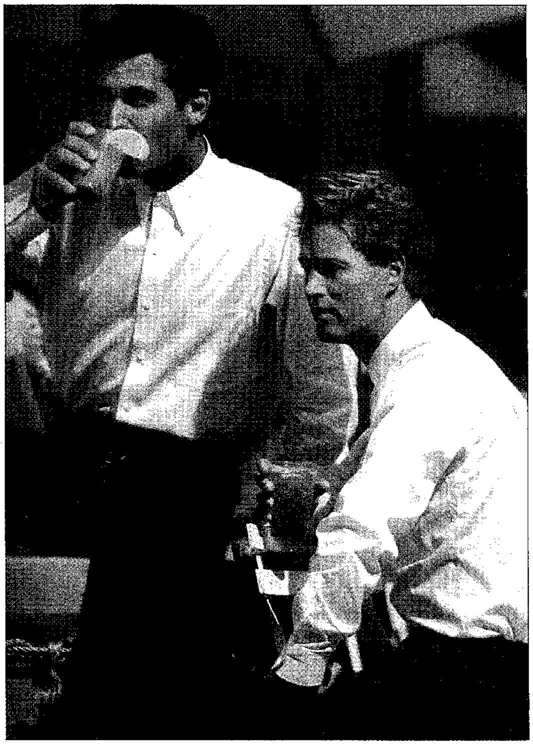


White in the Piazza



We already knew about the resurgence of white for bed, table, and bath. But now comes the news that the trendsetting young men who make the social scene at Les Halles, in Paris, and the gelati havens of Italy have gone from tapered to blousy, wearing pristine white dress shirts, without trimmings, with their *very* American blue jeans. Ours, of all-cotton broadcloth ($32.50), are classic starched American dress shirts by Eagle Shirtmakers, of Quakertown, Pennsylvania, a company that has been making them this way since 1867. Buy one a size or two larger than you usually wear and the look can be yours.

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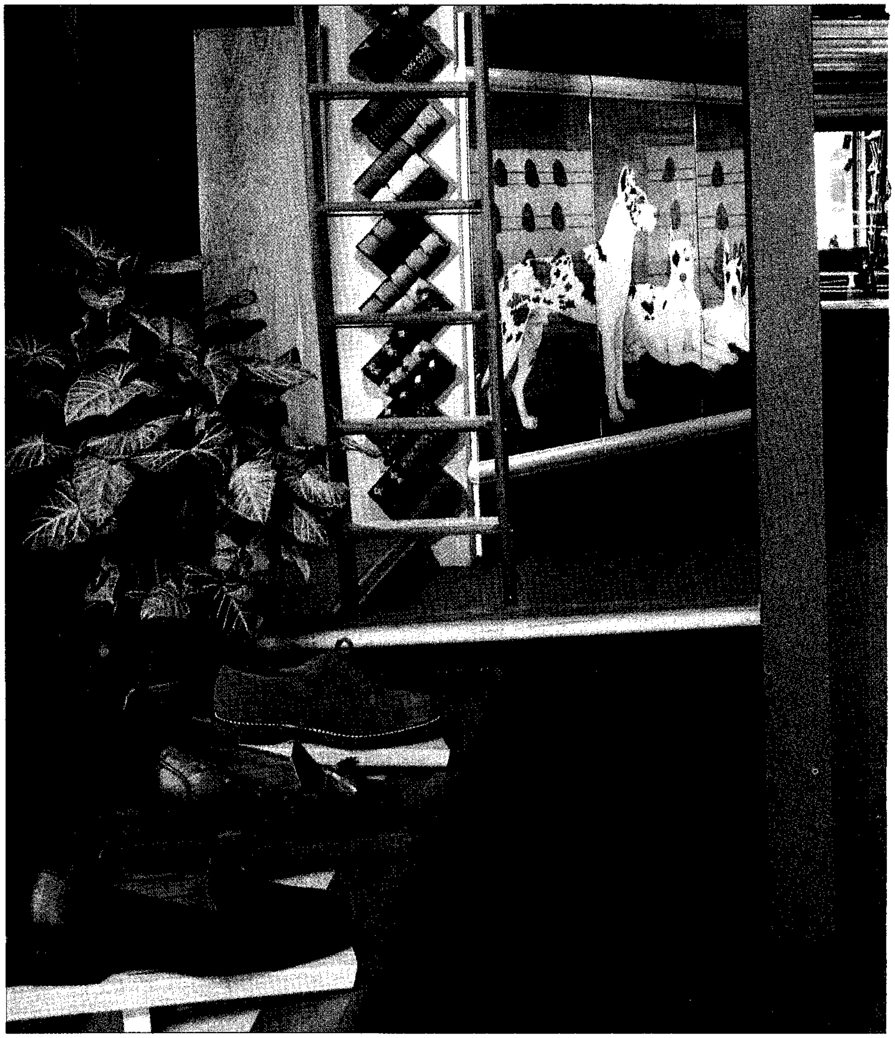
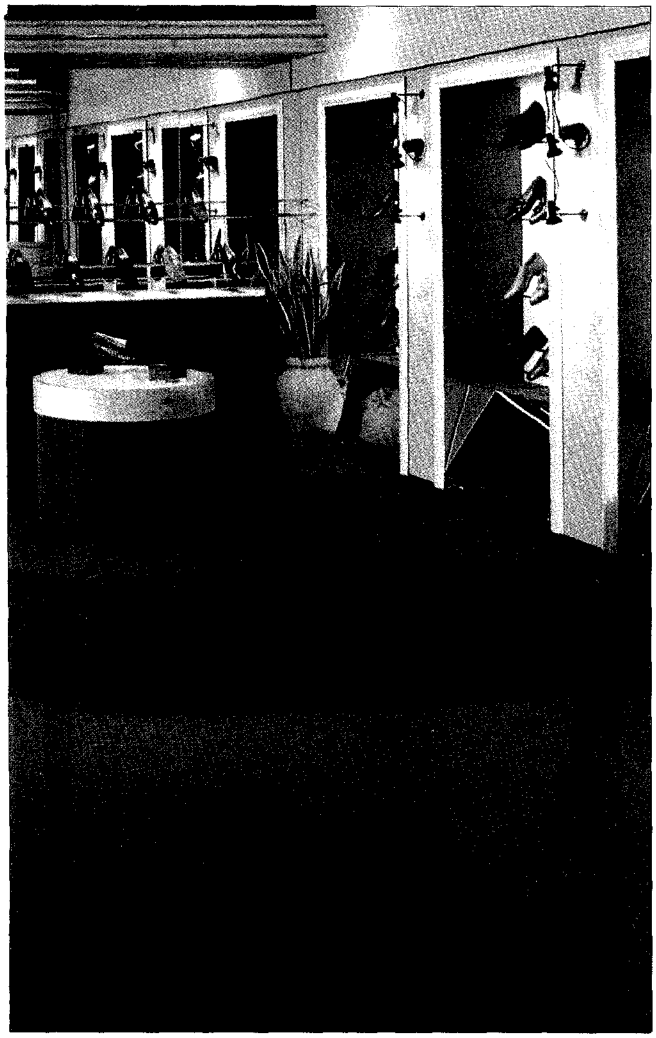


Photographs: top, E. J. Camp; bottom left, Maria Robledo; bottom right, Daniel Quat.

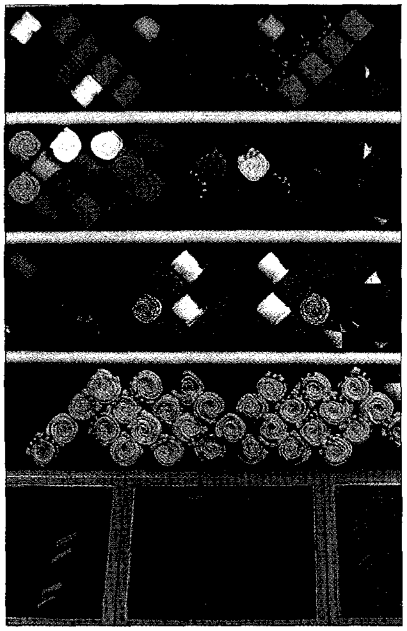
Italian Treat Scene

Even if you went to Rome this summer, chances are you weren't able to elbow your way through the touristic hordes at Tazza d'Oro or Sant'-Eustachio for an espresso fix. Never mind. DDL's espresso bar at Trump Tower promises a steady dispensation of the steamy brew: 600 cups each day. The burnished bar holds trays of tramezzini, those obligatory shrink-wrapped sandwiches. But here they're on pizza bianca or tiny tricolor rolls of spinach, beet, and potato flour. And in addition to prosciutto or mortadella, there are smoked-salmon and caviar sandwiches ($3 each). At noon there are salads—some Italian (insalata caprese), some not (curried chicken)—at $5 for a generous portion, and at all times pastries that are more French than Italian. But the bottles of acqua Pellegrino and aranciata make it all look right.

DDL BUFFET BAR AT TRUMP TOWER/*725 Fifth Avenue, at 56th Street/832-1555*



Sole-Satisfying: A Walk on the West Side



"Our customers come in here on weekends wearing Nikes and sweatsuits," says Robin Steakley, co-owner of To Boot. "But when they started buying our first wing tips, we began to realize that our customers were in fact Wall Street lawyers and businessmen." To Boot isn't abandoning the cowboy boots that have made it an Upper West Side landmark. But, starting on September 6, the store will open with a complete array of men's footwear—casual, business, and formal—that will range from lug-soled, trendy, somehow Japanese-looking boots and shoes designed by co-owner Al Martinez ($85 to $300) to the first American collection for men by the fine Italian shoemakers A. Testoni ($275 to $600) to an extensive selection of Ralph Lauren's Polo shoes ($75 to $260, including Maine handsewn loafers, English bench-made shoes, and supple Italian styles). The visual high points of the store are a dazzling wall (above) of handwoven ties and scarves by Paul I. Bianculli and socks, which start at $4 and go up to $40 for woolen handknits by Missoni, and the mural of the store's mascots (left), three serene harlequin Great Danes. When To Boot's *real* mascot is born, in a few weeks, she, too, will grace the shop.

TO BOOT/*256 Columbus Avenue, near 72nd Street/724-8249/Starting September 6*

Photographs by Daniel Quat.

Books/James Wolcott, Rhoda Koenig

HOLLY GODEADLY

"...Wittenborn's novel is Mickey Spillane written with an eyebrow pencil, a tale of a bratty, callow Holly Golightly..."

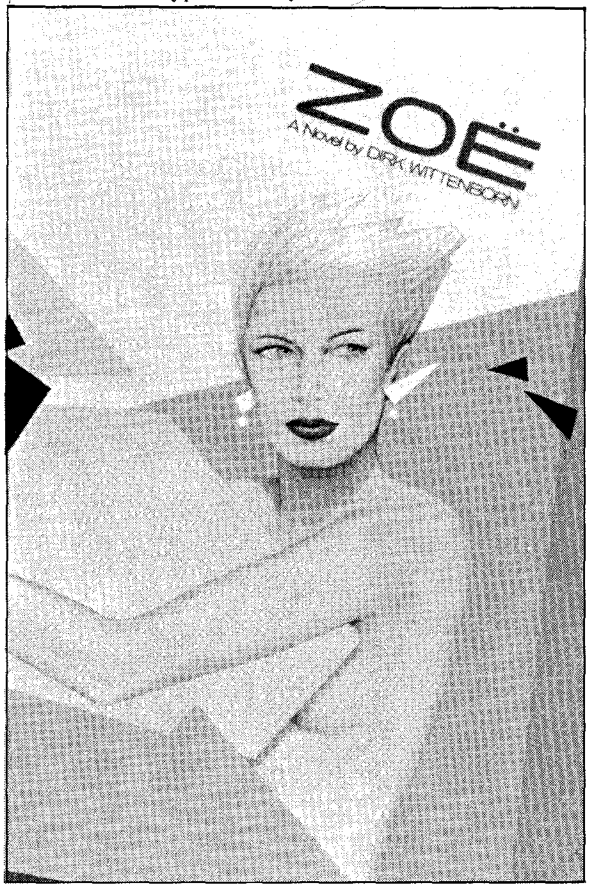
Zoë, *by Dirk Wittenborn. E. P. Dutton; 260 pages; $15.95.*

WRATHFUL IN TONE AND BLUNT IN EXecution, Dirk Wittenborn's novel reads as if it were written with the jawbone of an ass. Smiting hip and thigh, Wittenborn makes bruising work of the heathens who simper and flounce on the international modeling scene, portraying them as a gallery of the damned. If Mickey Spillane wrote with an eyebrow pencil, he might very well turn out a macho-sneer sentence like this: "Zoë was surrounded by two men, one queen, and a fag hag, all of whom were certified bitches." But Spillane, bless his blocky little head, wouldn't have devoted *all* of his energies to roasting these vile bodies—that sneer would have been just a passing shot. Wittenborn, however, wades into the sordidness like a man who's been wronged and thirsts for retribution. The result is a rage that seems lumpy and misplaced. Models and their makeup artists may be frivolous, pampered twits, but they hardly deserve to be encased in glass booths like war criminals. Dirk Wittenborn treats their misdemeanors as if they were heinous felonies.

Wittenborn's narrator is a hotshot photographer named Warren who's suffering from a wistful case of impotence. ("She was ready to apply her warmth to the wound of my sex," he reports of one soft encounter.) The star of the novel is a scrawny small-town gal from Texas called "Stick" who changes her name to Zoë when she comes to New York to crack the modeling field. Although the cover art evokes *Edie,* Zoë is really Holly Golightly with a twang. But when Wittenborn's heroine goes to Tiffany's it's not for breakfast—she leaves with an eighteen-karat-gold pinkie ring tucked in her palm, unpaid for.

A thief and a brat, Zoë is such a callow string of bones that to succeed the book needs to drape her angular features with rich, shimmering robes of caprice. If she's a shallow fake, she ought to be an *amusing* shallow fake, one who (like Holly Golightly) leaves the room buzzing with animation. But Zoë's voice is never more than a scrawl of static. Her bones are simply a convenient hanger for Wittenborn's bill of indictment against the low, aimless appetites of modern life.

Like Ann Beattie and other party poopers, Wittenborn uses brand names to signal the flimsy worth of his characters' doings. But where Beattie is quiescent and forlorn, Wittenborn is smirking, even savage. "Without her Jane Russell bra Mrs. B.'s tits hung down like eggs on nails" is a typical entry. Wittenborn also goes in for bestial images, comparing a mustache to a rat's tail, a flaccid penis to "a small dead animal." Zoë emerges from this novel as a mangy cat, all claws and emerald eyes, but she isn't even accorded the dignity Zola used to give his she-cats. Zola would at least let the bodies of his heroines rosily ripen into sin as their veins coursed with animal vigor. Wittenborn bleaches his characters of blood, and sands down their contours, then flings them into decadence, where they make trivial, callous chat ("'Have you two been hiding the salami?' Brownie asked as she downed her drink in two gulps"). The worst part of Dirk Wittenborn's disillusionment in *Zoë* is that none of it feels convincing or deeply held; he's too showy with his loathing, flashing his bad feelings as if they were a novelist's credentials. Dirk Wittenborn has talent; he can whip a mean line of wit, but, boy!, does his mind need a smooth combing. No good novel can spring from a mind so weeded with rancor. **—J.W.**


ZOË
A Novel by DIRK WITTENBORN

Zoë: *A model all claws and emerald eyes.*

In brief: Monimbó (BY Robert Moss and Arnaud de Borchgrave; Simon and Schuster; 384 pages; $15.95) does not have Clark Gable chasing Ava Gardner through a herd of water buffalo, but this big-budget thriller features just about everything else you'd expect from the genre: a cast of dozens; a fearless, persistent hero ("Tell me about"—pause, glare, lower voice—"Monimbo"); a plot to destroy civilization as we know it (New York); meetings with charismatic leaders ("Call me Fidel"); and a travelogue of red-hot power centers ("The Director of the CIA appeared donnishly disheveled"), exotic dives (a Miami bar where men hold masturbation contests before a painted statue of the Virgin), and glamorous resorts, accommodation provided in return for promotional consideration ("Some of its regulars insisted that Las Brisas was not merely one of the best hotels in the world, but *the* best").

The Monimbó Plan, which sounds like a Weatherman's pipe dream but is actually cooked up by Cuban terrorists, is a scheme to use bombs, riots, power blackouts, and assassinations to create chaos in New York and Miami (why not Washington? I guess it's not as colorful). Fidel and his friends are confident of their success in a country already

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“. . .*Monimbó* is a thriller for conservatives, a chance for armchair warriors to wallow in blood and contempt. . .”

demoralized by illegal immigrants, a huge welfare population, bleeding-heart judges, and egghead professors: “We do not have to look for explosives. We have only to look for detonators. . . . A society that does not make individuals accountable for their actions has lost the ability to preserve itself from what they may do.”

The fellows who read this book on the beach in their pin-striped bathing suits will probably rejoice in a thriller that isn’t based on a deranged president or a treacherous, rather than merely untidy, C.I.A. chief. And the Mossgrave prose, though overemphatic (“His intent was unmistakable”) and often trite (lots of viselike grips), is swifter and more intelligent than, say, Robert Ludlum’s. But the authors seem to care as little about human life as their wicked Communists—all of *Monimbó*’s characters are paper-thin and strictly functional (killing and/or being killed). The hero doesn’t manage to head off the plotters, so we’re entertained with long, gruesome scenes of carnage that invite us to feel the only emotions evoked in *Monimbó*—disgust and indignation at the “animals” who loot, kill, and burn. In the event, the Miami rioters, as before, simply raze their own neighborhoods; in New York, where we’ve had so much practice for this kind of thing, “the city bounce[s] back” and quickly sweeps up the ruins of 1 World Trade Center. Mossgrave lacks the irony and style to make this palatable, at least to me; for all Simon and Schuster’s trumpeting that *Monimbó* wakes us up to the dangers of terrorism, it looks more like an excuse for big-bottomed armchair warriors to have a nice wallow in blood and contempt.

Gloria Steinem, whose articles have been collected in **Outrageous Acts and Everyday Rebellions** (Holt, Rinehart and Winston; 370 pages; $14.95), has improved life for humans of both sexes by helping them discard fears and rules and concentrate on humanity. (Not everyone will agree with her definition of human life, though. Defending pro-abortionists against an analogy with Nazis, she says that “an abortion performed at the request of a woman who has freely chosen it” is the opposite of “the death of an autonomous person who has requested no such thing”; it’s also the opposite of an abortion performed at the request of the fetus.) Steinem has included her well-known articles on Pat Nixon (“I’m not like all you . . . all those people who had it easy”) and her mission as an undercover Bunny (“I told him our tails were asbestos, so he tried to burn it to find out”) and a new, touching memoir of her loving but mentally disturbed mother. These personal, specific pieces make much more effective points about class and sex than many of the other selections, which are devoted to rather heavy, earnest discussions of issues. Still, even in her preachier writing, Steinem’s generosity and her desire to understand those who don’t share her views are impressive. And if much of this book has a dated air, Steinem the writer can hold Steinem the activist responsible. As she says in her tribute to her mother, “dying seems less sad than having lived too little.” I cannot join Gloria Steinem in saying “*Ich bin eine* Playboy Bunny,” but I can thank her here for altering my view of myself and other women and for making life seem larger and less sad. **—R.K.**

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NO-FRILLS PIPER

"...There is something elemental in the way Holliger plays the oboe. When he pauses to rest, he still seems to make music..."

THE FIRST TIME I HEARD **Heinz Holliger** play in person was at the Aldeburgh Festival about a dozen years ago—an oboe concerto composed for him by Richard Rodney Bennett and the Mozart concerto (originally for flute), K. 314. Most British audiences had not seen him before either; up to that time, Holliger was known primarily as a promising young Swiss composer. But after he had finished the Mozart, no one doubted that here was a musician who generated the sort of electricity that could lead to a big career, despite some formidable odds. Who, after all, had ever become a superstar by playing an instrument so devoid of glamour as the oboe? Then there is Holliger's unprepossessing appearance—"He looks like a nasty Eton schoolboy," despaired an English critic, who then went on to enthuse about one of the greatest natural musical talents he had ever come across.

Holliger is still not a celebrity on the level of James Galway or Jean-Pierre Rampal. I imagine that the showmanship cultivated by those two canny flutists will never be a part of such a reticent, no-frills personality whose only apparent concern is for the music. Over the years, though, Holliger has built up a solid international reputation, partly through his many recordings for Philips and Archiv (over 70 to date), and partly through his busy Pied-Piping in musical centers all over the world. Recently he appeared at four Mostly Mozart concerts, and many people who had never thought much about the oboe one way or another were downright enchanted with what they heard.

There is something elemental about the way Holliger plays this proverbial "ill wind that nobody blows good," and the sheer intensity of his musicality has an immediate physical appeal: Even when he pauses to rest, Holliger still seems to make music through a spontaneous rhythmic body response that carries a finished phrase over the intervening ensemble passages to connect with the next solo statement. All of this is coupled to a prodigious technical ability: amazing breath control, a beautifully focused stream of unforced tone, and a sure instinct for correct linear shapes and an irresistible forward motion that makes every note sound exactly right.

Holliger's only problem is finding a meatier repertory for his special talents, although there is already a large body of contemporary work at his disposal. One can listen to just so many tidbits by lesser eighteenth- or nineteenth-century composers, and the music on these four Mostly Mozart programs was mostly minor: a concertino by Kalliwoda, a double concerto with flute by Moscheles, a divertimento by Crusell, and several chamber works by Bach's sons. Even at that, all these urbane, professionally crafted scores proved easy enough to digest on a warm summer night, especially when played so elegantly. Holliger may be a commanding soloist, but he is also a considerate colleague who graciously blends into the total musical picture; how he managed to add a delicately spiced tang to the innocuous doodlings of a silly quintet by Franz Xaver Süssmayr remains his secret. If only this remarkable musician would one day stumble upon an undiscovered oboe concerto by Beethoven, Brahms, Debussy, or Mahler.

Soloist in command: *Heinz Holliger's only apparent concern is for the music.*

ATTITUDES ABOUT THE PRACTICE MAY change over the years, but the fact is that composers have been arranging other composers' scores since the invention of musical notation. The whole idea will strike some people as outright vandalism, but if a rock group decides to appropriate Beethoven's Ninth for its own purposes, there are plenty of historical precedents. Even the sainted Mozart never thought twice about bringing Bach and Handel up to date so that their music might conform to popular taste. Indeed, Mozart's arrangement of Handel's **Messiah** was the preferred edition of this popular oratorio well into the nineteenth century, and Mostly Mozart's resurrection of the score turned out to be far more than a mere dusting off of an ancient curio.

Leaving aside the moral issues of tampering with another man's work (and what exactly *is* the correct way to perform the *Messiah*?—musicologists have been arguing for two centuries), the criteria for judging any such adaptation should be based on two simple principles: How well was the job done and does it respect the spirit of the original? Mozart was entirely aware of both these points, and he took great pains over his task. I suspect that, unless they were following Handel's original and could actually compare what they heard to what they saw on the printed page, most people in the audience happily listened to a superior performance of the *Messiah* without a care in the world about the altered orchestral textures, enriched by the delicious woodwind inven-

Photograph by Sandor Acs.

tions that Mozart wove around Handel's melodic lines.

Aside from falling pleasantly on the ear, the Handel-Mozart *Messiah* stands as an important piece of interpretive history, showing how one creative genius viewed an equally gifted predecessor. Much can be learned about the compositional process from exercises of this sort, just as any listener will have a better understanding of Schoenberg or Webern after hearing their orchestrations of Bach and Handel. No matter how often we encounter a piece from the standard repertory, our perceptions are bound to be altered when an inspired performer puts a new perspective on the music. When a great composer like Mozart "plays" upon a masterpiece from the past, the results can be even more illuminating. Perhaps Mostly Mozart will revive Richard Strauss's extraordinary recomposition of Mozart's *Idomeneo* during some future festival. In the meantime, thanks are in order for this fascinating *Messiah,* lovingly conducted by Gerard Schwarz, sung to perfection by the New York Choral Artists, and graced by a gifted quartet of soloists: Benita Valente, Shirley Love, John Aler, and Jan Opalach.

OF COURSE, THE ART OF MUSICAL UPDATING has its limits. The New York Shakespeare Festival's **Non Pasquale**, a pop-opera version of Donizetti's *Don Pasquale*, falls on its face for any number of reasons (for some of them, see John Simon's review), but the most glaring miscalculation comes from the notion that the conventions of nineteenth-century Italian opera can be forced into a contemporary rock setting. William Elliott has adapted Donizetti, using many of the same devices that worked so brilliantly in his 1980 arrangement of *The Pirates of Penzance*, and he has reorchestrated *Don Pasquale* for an enlarged rock band with similar wit, imagination, and resourcefulness. Despite Elliott's ingenuity, the material resists him at every turn, primarily because the opera is already a very sophisticated piece of work.

This meant that a lot of music had to be reorganized or even omitted to suit the chic new surroundings, and what remains tends to sound scrappy, forced, and excessively elaborate. If *The Pirates of Penzance* could go pop so easily without any cuts, that is largely due to the transparent simplicity and uncomplicated tunefulness of Sullivan's score, which leaves plenty of room for a clever arranger to spin out his rock variations. In *Don Pasquale,* though, Donizetti obstinately refuses to get out of the way, constantly reminding us that he did it better. All the huffing and puffing of *Non Pasquale* seems a poor substitute for the infectious charm and genuine musical humor of the original. ■

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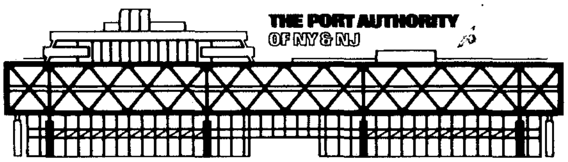
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GUYS AS DOLLS

"...The stars of *La Cage aux Folles* are truly accomplished and touching; the rest is only fair-to-middling entertainment..."

THE BEST WAY TO ENJOY **La Cage aux Folles** is with earplugs. You can then see the luscious sets by David Mitchell, whose gliding, flying, gyrating is as thrilling as their design. You can see how Jules Fisher has lit them, making the waters of St. Tropez truly liquid, the sky above truly skyey. You can see the sumptuous and inventive costumes of Theoni V. Aldredge, tasteful even when they are conjuring up the *outré*. You can see, even without having to hear them, how good are the performances of Gene Barry, as Georges, the homosexual owner of the Cage aux Folles nightclub, and of George Hearn, as Albin, his lover and, under the name Zaza, the club's transvestite star. You could, unfortunately, not avoid seeing the rest of the cast or the strenuous but unrewarding choreography of Scott Salmon, but was there ever a perfect solution to anything?

And, conveniently, earplugs are removable. For the three or four better songs Jerry Herman has written, you could take them out; for the others and for the reprises with which the show is awash, you could stick the plugs back in. You would certainly want to keep them in for the dialogue, whether it comes from the play by Jean Poiret (who also wrote the movie version) or whether it was contrived by Harvey Fierstein in what he may or may not perceive as the spirit of the original. I had precious little use for the film, but at least it was authentically French rather than Brooklyn with a few *n'est-ce pas* added, the points were made with a trowel rather than a sledgehammer, and the dinner scene was genuine farce. It also had such fine supporting actors as Michel Galabru as the girl's father.

Loving couple: *Hearn and Barry as Albin and Georges.*

I suppose there is no one left in America who doesn't know the story, and readers of this magazine recently had it rehearsed for them in Ross Wetzsteon's panegyric. It is, in its way, a remarkable concoction, cadging or coercing sympathy on various levels with the most meretricious premeditation. That homosexual relations are grossly oversimplified and sugarcoated in *Cage* is no hanging matter; heterosexual relations have been similarly falsified in musicals since the year one—a very good year for cheap muscatel. But what we have here is the something-specious-for-everybody mentality at its apogee. For the affluent, middle-class, middle-aged theatergoer there is a chance to feel wonderfully tolerant toward homosexuals, and tolerance is, of course, a good thing, though in this simplistic presentation it becomes really blindly patronizing smugness. This adorable, happily married homosexual couple of two decades' standing, and their sudden problem because "their" son is about to marry into a reactionary, antihomosexual family (translation: Jewish into Christian or vice versa, rich into poor or vice versa, enlightenedly liberal into conventionally conservative or what have you), is the very stuff of which facile viewer self-righteousness is made. After all, this is a homosexuality where drag merely means cute, marital fidelity between two men comes easy and lasts forever, and an S&M bullwhip is only a snappier kind of bongo drum.

For homosexuals, this, even more than *Torch Song Trilogy*, is the Broadway legitimization of their modus vivendi, all the way from respectably bourgeois to outrageously transvestite, via a budget of $5 million. That the homosexual couple is played by eminently heterosexual actors, that discrimination against them is represented by paper mice (not even tigers), that Fierstein's (or perhaps Poiret's) values are seemingly no different from Neil Simon's with one set of genitals changed, that if this were a musical based on the "threatening" work of a gifted and candid homosexual such as Jean Genet or Djuna Barnes, there would be not standing ovations by the end of Act I but a stampede for the exit does not trouble them at all. Frills, fantasy, factitiousness are there in abundance, and as these have worked for benighted heterosexuals, they'll work no less well for benighted homosexuals.

But there is worse: *Cage* plays into the hands of homophobes. No "right-minded" antihomosexual (and which two-bit fag-baiter doesn't consider himself right-minded?) would identify him- or herself with the heterosexual characters of this *Cage*. Crude, stupid, unprepossessing—or, in the case of the young lovers, smarmy and untalented (John Weiner looks and acts like a TV weatherman from Albuquerque; Leslie Stevens is a five-and-ten-cent baby in a million-dollar store)—these people are not "us," say the sons and daughters of Anita Bryant as they march mulishly on.

But, someone tells me, aren't you forgetting that this is only a musical—just entertainment? Well, as just entertainment it is fair to middling, as noted above. Arthur Laurents has directed with a mixture of obviousness and ingenuity (the latter, alas, often derived from sources as various as *Gypsy* and *Dreamgirls*); the sights are stunning and you can amuse yourself by following, not the predictable plot and feeble gags, but the itinerary across the stage of that $5-

Photograph by Martha Swope

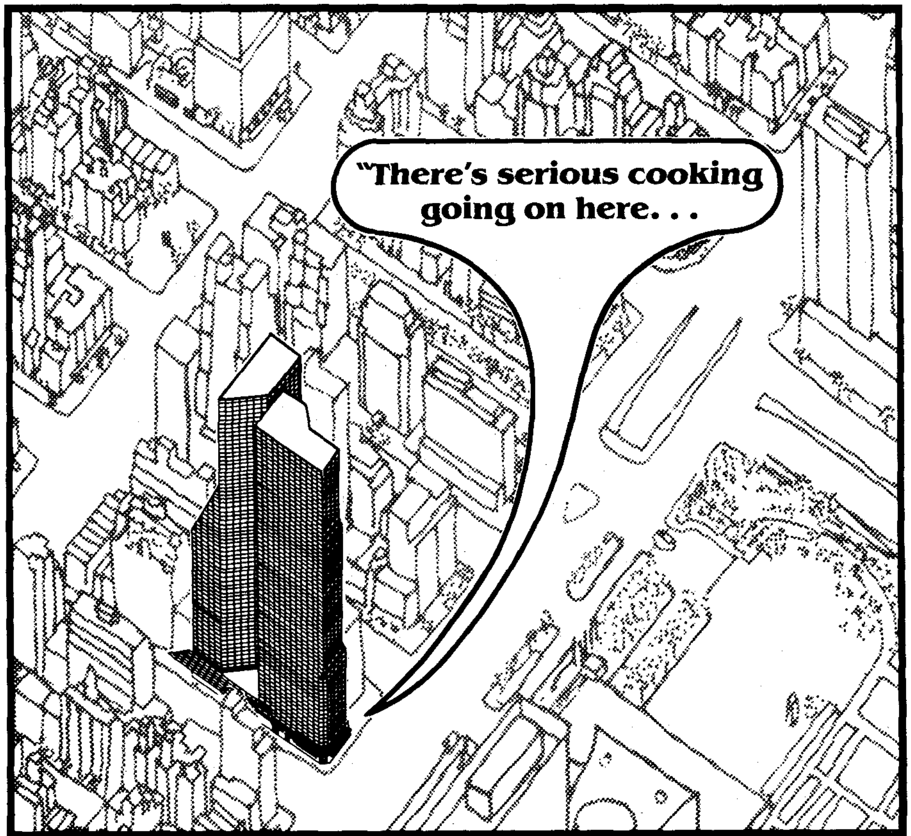
million, so well marshaled that you can see where every C-note went; and Barry and Hearn are truly accomplished and touching. The rest is as phony as the name of the transvestite chorines at the club, Les Cagelles, which is about as French as "usherette."

However, the sanctimonious piety with which this show is being hailed in standing ovations, critical hosannas, bourgeois self-congratulation, and homosexual ecstasies—the first-act curtain number, "I Am What I Am," Albin's defiant self-assertion as drag queen and surrogate mother to young Jean-Michel, is being touted as the new "gay anthem"—forces one to take it more seriously. I fully expect straight couples to wear the ticket stubs of *Cage* as goody-goody-conduct medals on their chests. And take that "I Am What I Am": It is a fair enough show song, cleverly integrated into the plot, strategically positioned, and superlatively delivered by George Hearn. But put it alongside the proud cocotte's *chanson* by Jacques Prévert and Joseph Kosma, "Je suis comme je suis"—which has been translated and adapted by Eric Bentley into the song of a 42nd Street male hustler—and you can see the difference between true lyricism, honesty, art and a deftly posturing placebo.

Though considerably better than, say, *Porky's*, *La Cage aux Folles* is equally beyond criticism; far be it from me to try to prevent its watered-down felicities from reaching their own level. And, after all, *Cats* misrepresents felines, too.

SOME VENTURES ARE BORN UNDER A lucky star; Zev Bufman and Elizabeth Taylor's Elizabeth Theatre Company can already claim two unlucky ones. Hardly has Miss Taylor gotten through making a public spectacle of *Private Lives* when, presto, Cicely Tyson, a theatrical tyro, is making **The Corn Is Green** greener yet. Meanwhile, Vivian Matalon, the director, sees to its becoming cornier. Emlyn Williams's quasi-autobiographical play concerns a dedicated 1890's English schoolmarm who firmly guides a talented young Welsh coal miner through thick and thin to Oxford and literary fame. In this revival of the old boulevard chestnut, the thick is in the direction, most of the acting, and a potpourri of impenetrable accents; the thin, in the play itself.

The Corn Is Green was chosen as a vehicle for the gifted film and TV actress Cicely Tyson, and, with the possible exception of *Rebecca of Sunnybrook Farm*, I cannot think of a worse one. The teacher, Miss Moffat, is supposed to be a prim spinster of mature years who has always eschewed romance and sex and thrown herself into social and educational work in London, and now in the Welsh village where she has inherited a house. Miss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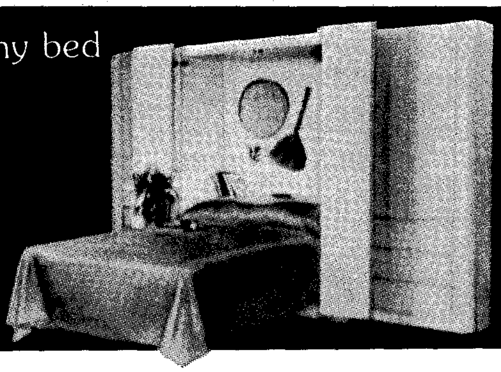


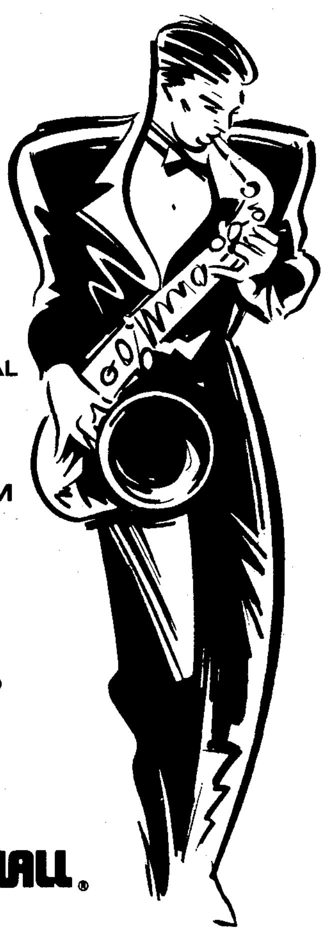
Tyson, though not a young woman and wearing a suitably sober hairdo, comes across youthful, sensual, pretty, and sometimes even kittenish—about as ascetic as Lillian Russell. Lacking stage experience, she has elocution opaque even for the sixth row, where my ears had to work like Stakhanovites. Forcing her speech into an upper-class English accent (not a very good one, and out of which she falls at times of stress), she also drives it into an upper register, where it becomes inscrutable.

Again, one of the points of the play is the disorienting effect on the Welsh villagers of an M.A. who turns out to be a woman. That Miss Tyson is also manifestly black does not give them the slightest pause, perhaps because most of them are coal miners, made up in this production to look not just begrimed but positively like members of a minstrel troupe. Since the actress went to the trouble of trying to sound high-English, perhaps she might have also made up to look it. This matters all the more because the entire production is a jumble of often unconvincing and seldom decipherable accents: high and low English, Welsh English, and (putatively) pure Welsh. (The young couple behind me were continually trying to translate for each other, with only sporadic success.) Finally, Miss Tyson, known for her energy and conviction in movies and TV, here tends to be slack or unsubtle.

In both those departments, though, she is outdistanced by the director. Vivian Matalon has staged the show as if for a tour of homes for the mentally retarded. Actors are stationed in the most obvious places, movements are densely deliberate and schematic, speeches tend to be aimed at beginning lip-readers, and performances are goaded into bluster or heavy affectation; if this were pianism, the foot would never leave the pedal. Two performers, however, manage to emerge unscathed, for which they merit special citations for courage under ashes. Peter Gallagher keeps the young hero not only likable but also, miraculously, believable; Marge Redmond makes a rollicking cockney thief turned salvationist vital but not hyperglandular. Two others are utterly beyond the pale: Gil Rogers turns the dim-witted squire into a lump of unalloyed obtuseness; Mia Dillon, as a teen-aged seductress, looks ludicrous, moves as if through a jar of molasses, sounds less cockney than untuned kazoo, and wrests an orgy of autoeroticism from her every syllable. William Ritman's scenery and Theoni V. Aldredge's costumes perfectly sink to the occasion.

After two acts of this green corn, we were ripe for departure. And left.

Non Pasquale, AT THE DELACORTE THEater in Central Park, is, of course, *Don*



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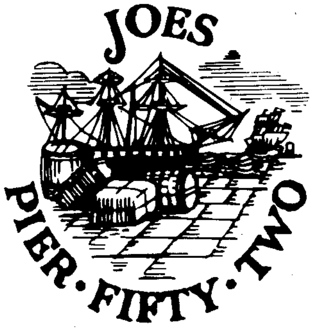

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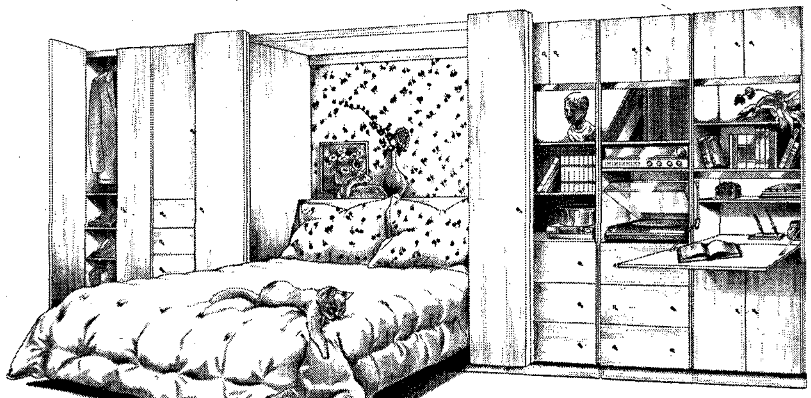

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Pasquale butchered like a paschal lamb into a self-styled pop opera that is Donizetti pitched midway between Donny Osmond and donnybrook. Based on an Italian persiflage by Tito Schipa Jr. (like father, unlike son) and three others, including a former member of the Living Theater, the music has been further adapted by William Elliott of Joseph Papp's *Pirates of Penzance* fame in much the same manner, but what's Penzance the first time around is more like penance the second. There's a new libretto by Nancy Heikin and Anthony Giles, which modernizes the old story into something that looks like a cross between late Mario Monicelli and middle Sylvester Stallone.

The whole thing has been directed and (with Bob Shaw) designed by Wilford Leach in a style that could be described as *campo basso* or low campanile. The sets are a likable agglomeration of turn-of-the-century calendars, Renaissance masters, Milanese postmodern, and a backdrop full of cherubs, no doubt to supply the cement-mixer orchestrations with *putti, putti.* Actually, the orchestra, under William Elliott, is divided into three (widely scattered) parts, but has more brass than Gaul. It even contains one fiddle-playing nun, referred to as Sister Mary Vibrato but no threat to Sister Mary Ignatius.

Little, in fact, has any bite to it, or charm, or less than leaden wit. Nan Cibula's costumes try hard to be funny, Margo Sappington's choreography is *Oh! Calcutta!* with clothes on (but less is definitely more), and Jennifer Tipton's lighting, this time around, is only serviceable. The actors are a mixed lot. As Norina, Priscilla Lopez is spunky and funky as usual, though spit curls do not flatter her. As her lover, Kipp Tozzi looks like an "Eyetalian" rock musician and mostly exhibits the unimportance of being Ernesto. Ron Leibman plays Don Pasquale like Jerry Lewis impersonating Leopold Stokowski, hamming away with shameless abandon and croaking out his songs in a voice borrowed from a cracked pot. His ethnicity is somewhat doubtful—there is matzoh in those gnocchi—but his energy is, as always, boundless. As Malatesta, Joe Masiell is properly snake-oily; being a trained singer, he knows how to do some weird things with his voice. Joe Grifasi plays his factotum with refreshing offhandedness (though I wish he would keep his hands off his crotch more often) and mercifully no singing.

There are also additional orchestrations and musical coordination by Roy Moore, about which I cannot pass judgment. In fact, for all musical matters you had better look to Peter G. Davis's column. But I must tell you that among the many old jokes there is one about *La Cage aux Folles*. That, I call new. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Refinishing

CUSTOM FURNITURE FINISHING IS ON sale here for the month of September. Estimates in your home or office (on Wednesdays only), usually $35, are free in Manhattan and $25 within a 50-mile radius. The work itself is discounted, in line with these examples: complete restoration of antique Philadelphia Chippendale highboy, usually $750, now $600; restoration of tilt-top table with piecrust detailing, usually $150, now $100; stripping and pickling of cottage-style pine dresser with mirror, usually $350, now $250. Fantasy finishes such as marble, granite, and trompe l'oeil, discounted 10–20 percent. Also, upholstery available at low prices. Pickup and delivery at additional cost. Appointments are necessary. Checks accepted; no credit cards. *Quality Restorers (665-9677); Mon.–Fri. 9 a.m.–3 p.m.; through 9/30.*

Freebie

HERE'S A GOOD THING TO GET FOR YOUR dog or cat—a free ID tag for his collar from Pet Assistance, Inc., a not-for-profit humane society serving the metropolitan area. Send a self-addressed envelope, stamped with one 20-cent stamp if you are requesting one tag, two if two, three if three, and so on, and you'll receive a bright-red metal tag for your pet's collar, bearing the message "If I am lost or injured, please call Pet Assistance. . . ." Each tag is numbered and registered, and if your pet is found lost or hurt, Pet Assistance will arrange for the animal to be held safely—treated by a vet if necessary—until you are reached. The entire service is free, but donations, however small, are always welcome and put to good use. *Write to Pet Assistance, Inc., Box 202, Wykagyl Station, New Rochelle, N.Y. 10804.*

For Men

IN ORDER TO CLEAR AWAY THE LAST traces of summer from its shelves, Madonna is reducing the price of its on-sale merchandise even further—65 percent off everything from its spring and summer collections of imports, and even some fall and winter stuff (from last year). You won't find everything in every color and size, of course, but in the assortment are suits and jackets by Cerruti, Hugo Boss, Variabile, and others, sizes 36–42; sweaters and T-shirts by Andrew Fezza, Bobbie To, Jhane Barnes, and Miguel Cruz, sizes 36–42; pants by Barba, Barnes, Boss, Cerruti, Guido Pellegrini, and others, sizes 28–36; shirts, including lots in linen, by Bobbie To, Fezza, Punch, Rao, and others, sizes 14½–16; leather separates by Avant Garde, Breco, and La Matta by Ferré; outerwear by Barba, Breco, Cerruti, and Pellegrini. American Express, Diners Club, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Madonna, 223 East 60th St. (832-0268), Mon.–Wed., Fri., and Sat. 11 a.m.–7 p.m. and Thurs. 11:30 a.m.–7:30 p.m.; 390 Columbus Ave., at 79th St. (799-6900), Mon.–Sat. noon–8 p.m.; through 9/3.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Dinner

THIS BRAND-NEW MIDTOWN RESTAURANT is offering an opening special of 25 percent off the menu prices on all food (beverages not included), Mondays and Tuesdays 6–9 P.M. only. The place has an elegant, understated bistro look, and the menu is à la carte, with eclectic choices ranging from hamburgers (were $6.95) to veal chops (were $15.95), and features fresh fish, pastas, salads, and more. Reservations are necessary. Cash only. *Lindsay Gray's, 38 West 39th St. (398-0350); call seven days 10 a.m.–9 p.m.; closed 9/5; through 9/27.*

The Needleperson

ERICA WILSON NEEDLEWORKS IS HOLDing a two-week sale. A few examples of summer yarns: Galler Cotton Flammé, was $2.50 for 40 g., now $1.29; Pingouin Cotton et Lin, was $3.75 for 50 g., now $1.99; Cotton Naturel, was $2.50 for 50 g., now $1.29; Dorothée Bis Fermette, was $5 for 50 g., now $2.59; Softball, was $4 for 100 g., now $2.29; Fantacia Azzura, was $7.50 for 50 g., now $3.99; Nodiglia, was $6.50 for 50 g., now $3.49. A few examples of fall and winter yarns: Pierre Cardin Bouclé No. 15, was $7.50 for 50 g., now $3.99, and No. 19, was $7 for 50 g., now $3.49; Valentino Candy Striped No. 125, an alpaca-and-mohair blend, was $8.50 for 50 g., now $4.49; Berger L'Astrakan, was $9 for 100 g., now $4.49. Erica Wilson's own crewel, crewelpoint, quilt-stitchery, and cross-stitch kits are also on sale. A few examples in crewel: "Basket of Roses," was $15, now $8; "Eighteenth Century Flowers," was $20, now $10; "Country Life," was $21, now $10.50. In crewelpoint: "Fox Family" pillow, was $35, now $18. In quilt stitchery: flower and fruit baskets, were $15 each, now $7.50. In cross-stitch: "Basket of Flowers," was $11, now $5.50; "Butterfly Leaf" pillow, was $13, now $6.50. One-of-a-kind hand-knitted sample sweaters, jackets, and coats of silk, angora, cashmere, mohair, cotton, or linen, sizes 6–12, were $150–$500, now $30–$300. M.C., V., checks accepted; all sales final. *Erica Wilson Needleworks, 717 Madison Ave., near 63rd St., second floor (832-7290); Mon.–Sat. 10 a.m.–5:30 p.m. (9/1 and 15 till 8 p.m.); closed 9/3, 5. Sale 9/1–17 only.*

Y Not?

PREVIEW WEEKS AT THE Y.M.C.A. OF Greater New York run throughout September and bring you the opportunity to sample the range of its classes in Manhattan, Brooklyn, and Queens. Selected Y's will offer courses such as aerobics, slimnastics, "Y's Way to a Healthy Back," dance, and so on, and you can take one class free before signing up. Courses vary from Y to Y. A few examples: The West Side Y offers wine tasting, apartment carpentry, photography, budgeting and credit, and more; the Vanderbilt Y offers Spanish, international-food tasting, and more; the McBurney Y offers Afro-Brazilian dance, Oriental and Swedish massage, and more. Call first to find out what and where (and for some previews you must register in advance). In addition, during preview weeks there will be blood-pressure screenings, body-fat analyses, and free lectures on sports psychology, the nutritional needs of athletes, senior-citizen fitness, and more. *For specific information, call your local Y.M.C.A. or 564-1300; through 9/30.*

Lunchtime Beauty

THIS LOVELY NEW BEAUTY SALON AT THE New York Hilton is having a monthlong reduction on services, Monday through Friday 11 A.M.–2 P.M. only. Shampoo, cut, and blow-dry, $55 at other times, $35 at lunchtime; permanent wave, including styling, $75 at other times, $50 at lunchtime; manicure, $10 at other times, $6 at lunchtime; and a package deal that includes a half-hour mini-facial, shampoo, cut, blow-dry, and manicure, $50 at lunchtime. Complimentary tea, coffee, and finger-food snacks are available. Appointments are necessary. Checks accepted; no credit cards. *Sergio at the Hilton, 1335 Ave. of the Americas, at 53rd St. (246-3751); call Mon.–Sat. 9 a.m.–6 p.m.; closed 9/5; through 9/30.* ■

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A Complete Entertainment Guide for the Week Beginning August 31.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Aug. 30: "The Mirror." Beg. Aug. 31: "Below the Belt." #2—Aug. 29: "Bye Bye Brazil"; "Macunaima." Aug. 30: "The Lion Has Seven Heads"; "Hunger for Love." Aug. 31-Sept. 1: "Conjugal Warfare"; "The Given Word." Sept. 2-3: "Pixote"; "Gaijin." Sept. 4-5: "Dona Flor and Her Two Husbands"; "Xica da Silva."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. "Hercules."

4. **VANDAM THEATER—Vandam St. nr. Ave. Americas.** 675-0498. "Berlin Alexanderplatz." *(Thru Aug. 30: Section 3 of 5. Beg. Aug. 31: Section 4 of 5.)*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Aug. 29: "Jazz on a Summer's Day." Beg. Aug. 30: "Seven Samurai." **AGEE ROOM**—Aug. 30: "Art Pepper: Notes From a Jazz Survivor"; "Jazz in Exile." Aug. 31: David Chertok's Jazz Films. Sept. 1: "Chicago Blues"; "The Last of the Blue Devils." Sept. 2: "Born to Swing", "On the Road With Duke Ellington"; "Hot Pepper", "Sun Ra; A Joyful Noise." Sept. 3: "Till the Butcher Cuts Him Down"; "Jazz Is Our Religion"; "Black Wax." Sept. 4: "Tap Dance"; "Imagine the Sound." Sept. 5: "Talmage Farlow"; "Mingus."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"Easy Money."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Aug. 29: "L'adolescent"; "Murmur of the Heart." Aug. 30: "The Year of Living Dangerously"; "Still of the Night." Aug. 31: "My Favorite Year"; "Diner." Sept. 1: "The Exorcist"; "Roller Boogie." Beg. Sept. 2: "Twinkle, Twinkle, Killer Kane."

9. **ART—8th St. E. of University Pl.** 473-7014. "A Star Is Born (1954)."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 29: "Elvira Madigan"; "Intimate Lightning." Aug. 30: "The Omen"; "The Fury." Aug. 31: "Laura"; "Night and the City." Sept. 1: "The Spiders"; "The Last Laugh." Sept. 2-3: "The Uninvited"; "The Innocents."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 1: "Flashdance"; "48 Hrs."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Aug. 29-30: "An Officer and a Gentleman"; "American Gigolo." Aug. 31-Sept. 1: "Wild Strawberries"; "Virgin Spring." Sept. 2-3: "Barbarella"; "Emmanuelle." Sept. 4-5: "2001: A Space Odyssey"; "Quest for Fire."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Strange Brew." #2—"The Grey Fox."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"La Traviata." #2—"L'Etoile du Nord." #3—"Diva." #4—Thru Sept. 1: "The Night of the Shooting Stars." Beg. Sept. 2 (tent.): "The Twelve Chairs."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Sept. 1: "The Ruling Class." Beg. Sept. 2: "La Cage aux Folles."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Merry Christmas Mr. Lawrence."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Zelig."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Risky Business."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Return of the Jedi." #2—"Easy Money." #3—"Mr. Mom."

25. **HARRIS—42nd nr. 7th Ave.** 221-9662. Thru Sept. 1: "Easy Money."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Sept. 1: "Getting It On." Beg. Sept. 2: "Nightmares." #2—"Cujo."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Yor, the Hunter From the Future." #2—"Risky Business." #3—"Jaws 3-D." #4—"Superman III." #5—"Private School." #6—"Octopussy."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Mr. Mom." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "National Lampoon's Vacation."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Strange Brew." #2—"Hercules."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "WarGames." **EMBASSY 3**—"Curse of the Pink Panther." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Aug. 29: "Kentucky Fried Movie"; "Airplane." Aug. 30-31: "The House of Wax"; "The Pit and the Pendulum." Sept. 1-3: "From Here to Eternity"; "Suddenly Last Summer." Sept. 4-5: "The Godfather, Part I"; "The Godfather, Part II." #2—Aug. 29-30: "Phantom of the Paradise"; "Rock 'n Roll High School." Aug. 31-Sept. 1: "The Last Detail"; "Five Easy Pieces." Sept. 2-3: "Papillon"; "Midnight Express." Sept. 4: "Star Trek"; "The Wrath of Khan." Sept. 5: "Fame"; "Hair."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Stryker." #2—"Easy Money."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Flashdance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "WarGames."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Staying Alive."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Strange Brew."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Aug. 29: "Jane Eyre"; "Les Miserables." Aug. 30: "Ikiru"; "The Men Who Tread on the Tiger's Tail." Aug. 31: "Variety Lights"; "Nights of Cabiria." Sept. 1: "Unfaithfully Yours"; "The Beautiful Blonde From Bashful Bend." Sept. 2-3: "Mr. Hulot's Holiday"; "Jour de Fête." Sept. 4-5: "My Favorite Wife"; "Monkey Business."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Risky Business."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "La Cage aux Folles."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Mr. Mom."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "La Passante."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "I Married a Shadow."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "The Grey Fox."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"National Lampoon's Vacation." #2—"Hercules."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Merry Christmas Mr. Lawrence." **CORONET**—"Daniel."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II**—"The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Sept. 1: "Metalstorm." Opening Sept. 2 (tent.): "Nightmares." #2—832-2720. "Cujo."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Zelig."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Trading Places" #2—"Easy Money."

73. 68TH STREET PLAYHOUSE—On Third Ave. 734-0302. "The Return of Martin Guerre."

74. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. "The Star Chamber."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Tent.: "Flashdance."

78. UA EAST—First Ave. at 85th St. 249-5100. "Strange Brew."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Return of the Jedi." #2—"Mr. Mom."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Metalstorm."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Cujo." #2—"National Lampoon's Vacation."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Sept. 1: "Flashdance"; "48 Hrs."

61st Street & Above
West Side

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85. PARAMOUNT—B'way at 61st St. 247-5070. "The Star Chamber."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Pauline at the Beach." #2—"Berlin Alexanderplatz." (Thru Aug. 30: Part 3 of 5. Beg. Aug. 31: Part 4 of 5.) #3—Thru Sept. 3: "La Nuit de Varennes." Opening Sept. 4: "Lonely Hearts."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Sept. 1: "La Traviata." #2—Thru Sept. 1: "Ways in the Night." Opening Sept. 2: "The Leopard."

89. REGENCY—B'way nr. 67th St. 724-3700. Aug. 29: "My Sister Eileen"; "Live, Love and Learn." Aug. 30-31: "The Out of Towners"; "The Odd Couple." Sept. 1-3: "Laura"; "The Clock." Sept. 4-5: "Stage Door"; "Bringing Up Baby."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"The Twelve Chairs." #2—"L'Etoile du Nord."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—"Cujo." #4—"The Grey Fox."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Easy Money." #2—"Zelig."

95. THALIA—95th St. W. of B'way. 222-3370. Aug. 29: Chuck Jones, Tex Avery Cartoons. Aug. 30: "The Girls on the Beach"; "It's a Trad, Dad!" Aug. 31: "Zatoichi, the Fugitive"; "The Betrayal." Sept. 1: "Oscar Wilde"; "The Fan." Sept. 2-3: "Performance"; "The Harder They Come." Sept. 4: "Smiles of a Summer Night"; "Persona." Sept. 5: "Spite Marriage"; "Lolleye."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Aug. 29: "I Love You"; "All Nudity Shall Be Punished." Aug. 30: "Portrait of an Artist as a Young Man"; "Ulysses." Aug. 31: "The Meadow"; "In the Name of the Father." Sept. 1: "The Philadelphia Story"; "Little Women." Sept. 2: "The Phantom of Liberte"; "Nazarin." Sept. 3: "M*A*S*H"; "Private Benjamin." Sept. 4: "Tom Jones"; "A Man For All Seasons." Sept. 5: "Mon Oncle"; "Jour de Fête."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Strange Brew." #2—"Flashdance." #3—"WarGames"; "Poltergeist." #4—Thru Sept. 1: "Metalstorm." Beg. Sept. 2 (tent.): "Nightmares."

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—"Flashdance." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Sept. 1 (tent.): "Flashdance." Beg. Sept. 2 (tent.): "WarGames."

Museums, Societies, Etc.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 30-31, 7:30 p.m.: "Yokiro (the Geisha)" (1983) by Kideo Gosha, in Japanese, Eng. subtitles., about a young entertainer's attempts to escape her role of servitude.

LABOR DAY FILM FESTIVAL—Actors & Directors Lab. 412 W. 42nd St. nr. 9th Ave. 582-1890 ext. 231. Sept. 4, 12 noon: "1199: A Short Subject" (1979) by John Schultz; 12:15 p.m.: "The Inheritance" (1964) by Harold Mayer; 1:30 p.m.: "What Could You Do With a Nickle?" (1982)

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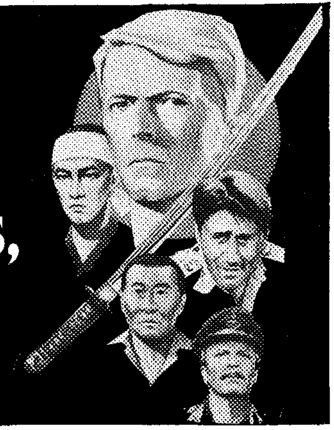

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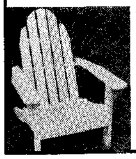

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by Cara DeVito, Jeffrey Kleinman (on the formation of the first U.S. domestic workers union by 200 minority women); 2:15 p.m.: "Between Rock and a Hard Place" (1981) by Kenneth Fink; 3:30 p.m.: "The Life and Times of Rosie the Riveter" (1980) by Connie Field; 4:45 p.m.: "Miles of Smiles, Years of Struggle" (1982) by Jack Santino, Paul Wagner (on America's first black trade **union**) ; 6 p.m.: "You Have Struck a Rock" (1981) by Deborah May. **AT INTAR, 420 W. 42nd St. nr. 9th Ave.**: Sept. 4, 12 noon: "I Am Somebody" (1970) by the American Federation on Nonviolence; 12:45 p.m.: "The Life and Times of Rosie the Riveter"; 2 p.m.: "Soldier Girls" (1982) by Nick Broomfield, Joan Churchill; 3:45 p.m.: "A Day Without Sunshine" (1976) by Florida Public Broadcasting (explores the lives of three farmworker families); 5 p.m.: "From Spikes to Spindles" (1976) by Third World Newsreel; 6 p.m.: "Americas in Transition" (1982) by Obie Benz (explores the political unrest in Central and South America) Sponsored by District 1199.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-4690 Sug. contrib. $3, members $2. Tues.-Sat. 12 noon, 1:30, 3 p.m.: "The Beatles—The Early Days." Beg. Aug. 23, 12:15, 2, 3:45 p.m.: "Bob and Ray."

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Sept. 1, 6 p.m.: "The Leopard" (1963) by Luchino Visconti, in its uncut version, in Italian, Eng. subtitles. Rediscovering French Film, Part II—Aug. 29, 2:30 p.m.: "Farrebique" (1947) by Georges Rouquier; "Le Silence de la Mer" (1947) by Jean-Pierre Melville. Aug. 30, 2:30 p.m.: "Sylvie et le Fantôme" (1946) by Claude Autant-Lara; 6 p.m.: "Le Diable au Corps" (1947) by Autant-Lara. Sept. 1, 2:30 p.m.: "Monsieur Vincent" (1947) by Maurice Cloche. Sept. 2, 2:30 p.m.: "Au-dela des Gilles (Le Mure di Malapaga)" (1949) by Rene Clement; 6 p.m.: "Minne L'ingenue libertine" (1950) by Jacqueline Audry. Sept. 3, 2:30 p.m.: "Therese Raquin" (1953) by Marcel Carne' 5 p.m.: "La Mafie du Port" (1950) by Carne. Sept. 4, 2:30 p.m.: "Le Plaisir" (1952) by Max Ophuls; 5 p.m.: "La Ronde" (1950) by Ophuls. Sept. 5, 12 noon: "Une Certaine Tradition de la Qualite (1945-1955)" by Armand Panigel. Aug. 5, 2:30 p.m.: "L'Ecole Buissonniere" (1949) by Jean-Paul Le Chanois; 6 p.m.: "Les Miracles n'ont lieu gu'une fois" (1951) by Yves Allegret, no subtitles. Films From the Archives—Sept. 3-4, 12 noon; "Ruggles of Red Gap" (1935) by Leo McCarey.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Aug. 30-31, 8 p.m.: "The King of Comedy" (1983) by Martin Scorsese, with Robert De Niro. Sept. 1, 8, 10 p.m.: "Performance" (1970) by Nicolas Roeg, Donald Cammell, with Mick Jagger. Sept. 2, 7:30, 10 p.m.: "O Lucky Man" (1973) by Lindsay Anderson, with Malcolm McDowell. Sept. 3, 8 p.m. and Sept. 4 at 5, 8:30 p.m.: "Barry Lyndon" (1975) by Stanley Kubrick. Sept. 5, 7, 8:45 p.m.: "Hollywood Out-takes" (1983) by Ron Blackman, Bruce Goldstein.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Thru Aug. 30 (Tues.-Sun., 6:20, 8:10, 10 p.m., with additional shows (Fri.-Sun., 4:30 p.m.): "Terminal Station" (1953) by Vittorio De Sica, in its uncut form. Beg. Aug. 31—A Tribute to Columbia Pictures. Aug. 31, 6 p.m.: "Gloria" (1981) by John Cassavetes, "California Split" (1974) by Robert Altman, "Drive, He Said" (1971) by Jack Nicholson. Sept. 1, 6 p.m.: "We Were Strangers" (1949) by John Huston, "Storm Center" (1956) by Daniel Taradash, "The Chase" (1963) by Arthur Penn. Sept. 2, 4 p.m.: "The Lady From Shanghai" (1947) by Orson Welles, "Down to Earth" (1946) by Alexander Hall, "Tonight and Every Night" (1945) by Victor Sayville; 8:45 p.m.: "The Loves of Carmen" (1948) by Charles Vidor, "The Lady in Question" (1940) by Charles Vidor. Sept. 3, 4 p.m.: "Rain or Shine" (1930), "Ladies of Leisure" (1930), "Dirigible" (1932); 8:45 p.m.: "The Bitter Tea of General Yen" (1932), "Miracle Woman" (1931), "Flight" (1929); all by Frank Capra. Sept. 4, 4 p.m.: "Buchanan Rides Along" (1958) by Budd Boetticher, "Jubal" (1956) by Delmer Daves, "The Man From Laramie" (1956) by Anthony Mann; 8:45 p.m.: "Ride Lonesome" (1959) by Boetticher, "The Professionals" (1966) by Richard Brooks.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Risky Business." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"Trading Places."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Strange Brew."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Cujo." #2—"Hercules." #3—"Yor, the Hunter From the Future."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Mr. Mom." #2—"Easy Money."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Flashdance." #2—"Cujo."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. "Hercules."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Return of the Jedi." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"National Lampoon's Vacation." #4—"Easy Money."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. "Hercules."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. Program unavailable.

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Mr. Mom." #2—"Easy Money." #3—"Flashdance"; "48 Hrs." #4—"Trading Places "; "Warriors."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Mr. Mom."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Risky Business." #2—"Easy Money." #3—"Strange Brew."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Yor, the Hunter From the Future"; "Getting It On." #2—"Hercules." #3—"Return of the Jedi." #4—"Cujo."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"Risky Business." #3—"National Lampoon's Vacation."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"Strange Brew." #4—"Hercules." #5—"National Lampoon's Vacation."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Easy Money." #2—"Risky Business."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Strange Brew." #2—"Getting It On"; "Screwballs."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Hercules."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Mr. Mom." #2—"Staying Alive."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #4—"Easy Money."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "WarGames."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Easy Money." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"Getting It On"; "Screwballs." #4—"Risky Business."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Mr. Mom." #2—"Flashdance."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Sept. 1: "WarGames." #2—Thru Sept. 1: "Hercules." #3—Thru Sept. 1: "Return of the Jedi."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Sept. 1: "Strange Brew." #2—Thru Sept. 1: "Flashdance."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 "Hercules."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Risky Business." #2—"Metalstorm." #3—"Trading Places"; "48 Hrs." #4—"Easy Money."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Sept. 1: "Yor, The Hunter From the Future"; "Game of Death."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. "Yor, the Hunter From the Future."

220. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"Return of the Jedi." #3—"National Lampoon's Vacation"; "Getting It On." #4—"Risky Business."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "Getting It On."

222. FLATBUSH—RUGBY—Utica Ave. nr. Church. 346-7807. #1—"Hercules"; "Beastmaster." #2—"Flashdance"; "48 Hrs."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Trading Places." #2—"Mr. Mom."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Risky Business." **SOUTH—**"National Lampoon's Vacation."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 1: "WarGames"; "Hero at Large."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. Thru Sept. 1: "Mr. Mom."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Strange Brew." #2—"Cujo." #3—"Return of the Jedi." #4—"Hercules."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. "Mr. Mom."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. "Flashdance."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Hercules." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"Yor, the Hunter From the Future"; "Cujo."

238. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 1: "Hercules"; "Forced Vengeance." #2—Thru Sept. 1: "Flashdance"; "48 Hrs."

239. WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave. 384-0075. Thru Sept. 1: "Getting It On"; "One Dark Night."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Sept. 1: "Flashdance." #2—Thru Sept. 1: "WarGames."

303. NEW DORP—HYLAN— 351-6601. #1—Thru Sept. 1: "Staying Alive." Beg. Sept. 2: "Mr. Mom." #2—"Risky Business."

304. NEW DORP—LANE— 351-2110. "Easy Money."

305. NEW DORP—RAE— 979-0444. #1—"Cujo." #2—"Strange Brew."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Return of the Jedi." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"National Lampoon's Vacation." #2—"Easy Money."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Hercules."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Risky Business." #2—"National Lampoon's Vacation." #3—"Mr. Mom." #4—"Easy Money."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Risky Business." #2—"National Lampoon's Vacation."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Return of the Jedi." #2—"Cujo." #3—"WarGames." #4—"Hercules."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Sept. 1: "Hercules"; "Rocky III." Beg. Sept. 2: "Twilight Zone—The Movie"; "High Road to China."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway & Cross Island P'kway. 423-7200. #1—"Easy Money." #2—"Metalstorm." #3—"Mr. Mom." #4—"Strange Brew." #5—"WarGames." #6—"Easy Money." #7—"Cujo."

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MOVIES

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Staying Alive." #2—"Easy Money."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Easy Money." #2—"Strange Brew."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi." #2—"National Lampoon's Vacation." #3—"Strange Brew."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Staying Alive." #2—"Cujo." #3—"Risky Business."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Mr. Mom." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3—"Easy Money." #4—"Getting It On."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Mr. Mom." #2—"WarGames."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"National Lampoon's Vacation." #2—"Hercules."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "The Grey Fox."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"Risky Business." #3—"Cujo." #4—"Return of the Jedi."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"La Traviata." #3—"Cujo." #4—Thru Sept. 1: "Getting It On." Beg. Sept. 2: "Stryker." #5—"Return of the Jedi."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Hercules." #2—"Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Mr. Mom."

426. ***JACKSON HEIGHTS—BOULEVARD*—Northern Blvd. at 83rd St.** 335-0170. #1—"Easy Money." #2—"Staying Alive." #3—"Strange Brew."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Thru Sept. 1: "Hercules." Beg. Sept. 2: "Nightmares."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"The Golden Seal"; "Cujo." #2—"Return of the Jedi." #3—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Hercules."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. "Flashdance"; "48 Hrs."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Sept. 1: "Flashdance."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"National Lampoon's Vacation."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Sept. 1: "Strange Brew." #2—Thru Sept. 1: "Hercules."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Strange Brew." #2—"Easy Money." #3—"Yor, the Hunter From the Future."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Mr. Mom." #2—"Strange Brew."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Octopussy." #2—"Easy Money."

501. **BALDWIN—RKO—** 223-9230. "Hercules."

502. **BELLEROSE—RKO—** 775-1351. Thru Aug. 30: "Porky's II: The Next Day." Beg. Aug. 31: "Octopussy."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Sept. 1: "Jaws 3-D." #2—Thru Sept. 1: "Getting It On."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru Sept. 1: "Cujo." #2—"WarGames."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Zelig." #2—"National Lampoon's Vacation." #3—"Return of the Jedi." #4—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Sept. 1: "Flashdance." Beg. Sept. 2: "Class." #2—"WarGames."

516. **FARMINGDALE—RKO—** 249-0122. Thru Aug. 30: "Porky's II: The Next Day." Beg. Aug. 31: "Octopussy."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Hercules." #2—"WarGames."

519. ***GARDEN CITY—RKO ROOSEVELT FIELD*** — 741-4007. #1—"Trading Places." #2—"National Lampoon's Vacation." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Strange Brew."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"National Lampoon's Vacation." #2—"Risky Business." #3—"Mr. Mom."

524. **HEWLETT—RKO—** 791-6768. Thru Aug. 30: "Porky's II: The Next Day." Beg. Aug. 31: "Octopussy."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru Sept. 1: "Getting It On." Beg. Sept. 2: "Stryker." #2—"Risky Business."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." **SOUTH—**"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—Program unavailable. #2—"Trading Places." #3—"Risky Business."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Staying Alive." #2—"WarGames."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Staying Alive." #2—"Easy Money." #3—"Mr. Mom." #4—"Strange Brew." #5—"Trading Places." #6—"Getting It On."

532. **LONG BEACH—LIDO—** 432-0056. Thru Sept. 1: "Flashdance"; "48 Hrs." Beg. Sept. 2: "WarGames."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2—"Easy Money." #3—"Strange Brew." #4—Tent.: "The Golden Seal."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "The Grey Fox."

535. **MALVERNE—TWIN—** 599-6966. #1—*Thru* Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Class." #2—"WarGames."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"The Grey Fox." #2—"Hercules." #3—Thru Sept. 1: "Cujo." Beg. Sept. 2: "Nightmares."

537. **MANHASSET—RKO CINEMA—** 627-1300. *"Pauline at the Beach."*

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—"Risky Business." #4—"Hercules." #5—"Cujo." #6—Thru Sept. 1: "Staying Alive." Beg. Sept. 2: "Stryker." #7—"Mr. Mom."

542. **MERRICK—GABLES—** 546-0734. "WarGames."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Easy Money."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Risky Business."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Aug. 25: "Flashdance." #2—Thru Aug. 25: "Getting It On."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"WarGames." #2—Thru Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Class."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Octopussy." #2—"Easy Money."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Mr. Mom."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Cujo." #2—"Strange Brew."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Flashdance." #2—"Easy Money." #3—"Strange Brew."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Program unavailable.

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "Mr. Mom."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Return of the Jedi." #2—"National Lampoon's Vacation."

559. ROSLYN—ROSLYN— 621-8488. #1—"La Traviata." #2—"L'Etoile du Nord."

561. SYOSSET—SYOSSET— 921-5810. "Hercules."

562. SYOSSET—UA CINEMA 150— 364-0700. "Risky Business."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Hercules."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Getting It On." #2—"Mr. Mom." #3—"Metalstorm." #4—"Cujo." #5—"Risky Business." #6—"Yor, the Hunter From the Future." #7—"Return of the Jedi." #8—"Trading Places." #9—"Staying Alive." #10—"Zelig." #11—"National Lampoon's Vacation." #12—"Strange Brew."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Easy Money." #2—"Strange Brew."

571. WANTAGH—RKO— 781-6969. Beg. Sept. 2: "Nightmares."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Easy Money." #2—"Risky Business." #3—Thru Sept. 1: "Hercules." Beg. Sept. 2: "Nightmarés."

574. WESTBURY—WESTBURY— 333-1911. #1—"Tender Mercies." #2—"WarGames."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Risky Business." #2—"National Lampoon's Vacation."

601. BABYLON—BABYLON— 669-3399. "Easy Money."

602. BABYLON—RKO— 669-0700. #1—"Yor, the Hunter From the Future." #2—"Return of the Jedi."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Trading Places." #2—"Strange Brew." #3—"Getting It On."

604. BAY SHORE—CINEMA— 665-1722. Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Risky Business." #2—"National Lampoon's Vacation."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"Mr. Mom." #2—"Easy Money."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Class."

610. BRIDGEHAMPTON—HAMPTONS DRIVE-IN— 537-0770. Thru Sept. 1: "National Lampoon's Vacation"; "High Road to China." Beg. Sept. 2: "Hercules"; "Rocky III."

612. CENTER MORICHES—CENTER— 878-2100. "Flashdance."

613. CENTEREACH—CENTEREACH— 588-0088. "WarGames."

615. COMMACK—DRIVE-IN— 499-2900. "Risky Business."

616. COMMACK—MAYFAIR— 543-0707. "Risky Business."

617. COMMACK—RKO— 499-4545. #1—"Return of the Jedi." #2—"Yor, the Hunter From the Future."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru Sept. 1: "Hercules." Beg. Sept. 2: "Nightmares."

619. CORAM—CORAM— 698-7200. Thru Sept. 1: "Cujo."

620. CORAM—DRIVE-IN— 732-6200. "Easy Money."

621. CORAM—PINE— 698-6442. #1—"Strange Brew." #2—"Superman III."

622. DEER PARK—DEER PARK— 667-2440. "WarGames."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Zelig." #2—"Risky Business." #3—"Return of the Jedi." #4—"Easy Money." #5—"Betrayal."

627. EAST SETAUKET—RKO FOX— 473-2400. "Return of the Jedi."

628. ELWOOD—ELWOOD— 499-7800. #1—"Easy Money." #2—"National Lampoon's Vacation."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Strange Brew." #2—"Hercules."

630. GREENPORT—GREENPORT— 477-0500. Thru Sept. 1: "The Star Chamber."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Mr. Mom."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Return of the Jedi." #2—"Metalstorm." #3—"National Lampoon's Vacation"; "Getting It On." #4—"Mr. Mom."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Zelig."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Sept. 1: "Yor, the Hunter From the Future"; "Strange Brew." Beg. Sept. 2: "Nightmares."

635. ISLIP—ISLIP— 581-5200. #1—"Mr. Mom." #2—Thru Sept. 1: "Cujo." #3—"Strange Brew."

636. KINGS PARK—KINGS PARK— 269-4422. Thru Sept. 1: "Flashdance."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Hercules."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Sept. 1: "WarGames."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Class."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Sept. 1: "Staying Alive." #2—Thru Sept. 1: "Cujo." #3—"Mr. Mom."

641. MONTAUK—THE MOVIES— 668-2393. Thru Sept. 1: "WarGames." Beg. Sept. 2: "Flashdance."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "National Lampoon's Vacation." **OUTDOOR—**Thru Sept. 1: "Staying Alive." Beg. Sept. 2: "Stryker."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Mr. Mom." #2—"Cujo."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Sept. 1: "Flashdance." Beg. Sept. 2 (tent.): "Class."

645. OAKDALE—OAKDALE— 589-8118. "WarGames."

646. OCEAN BEACH—COMMUNITY— 583-5184. Aug. 29: "Twilight Zone—The Movie." Aug. 30-31: "Baby, It's You." Sept. 1: "Lianna." Sept. 2-3: "Octopussy."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Easy Money." #2—"Risky Business." #3—"Mr. Mom."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Yor, the Hunter From the Future"; "Getting It On." #2—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Return of the Jedi." **OUTDOOR—**Thru Sept. 1: "Cujo." Beg. Sept. 2: "Hercules."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"National Lampoon's Vacation." #2—"Trading Places."

653. PORT JEFFERSON—MINI EAST— 928-6555. #1—Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "The Night of the Shooting Stars." #2—Tent.: "Risky Business."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Aug. 30: "Porky's II: The Next Day." Beg. Aug. 31: "Octopussy."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Sept. 1: "Flashdance."

656. ROCKY POINT—DRIVE-IN— 744-8900. "Risky Business."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Sept. 1: "The Draughtsman's Contract." Beg. Sept. 2: "The Grey Fox."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"Strange Brew." #2—"Cujo." #3—"Hercules."

659. SHIRLEY—DRIVE-IN— 281-5444. Thru Sept. 1: "Hercules." Beg. Sept. 2: "Nightmares."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Mr. Mom." #2—Thru Sept. 1: "Hercules." Beg. Sept. 2 (tent.): "Class." #3—"Trading Places."

664. STONY BROOK—LOEWS— 751-2300. #1—"Easy Money." #2—"Risky Business." #3—"Mr. Mom."

666. WEST ISLIP—TWIN— 669-2626. #1—"WarGames." #2—"Flashdance."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. "Mr. Mom."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Strange Brew."

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New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. #1—Program unavailable. #2—"Strange Brew."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Mr. Mom."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Staying Alive." #2—"Cujo." #3—"Strange Brew."

703. CROSS RIVER—CINEMA— 763-8811. Thru Aug. 25: "Flashdance."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"The Grey Fox." #2—"La Traviata."

707. HARRISON—SILVER SCREEN CINEMA— 835-2961. Aug. 29-30: "Gregory's Girl"; "Chariots of Fire." Aug. 31-Sept. 2: "Breaker Morant"; "Gallipoli."

708. HARTSDALE—CINEMA— 428-2200. #1—"Easy Money." #2—"National Lampoon's Vacation." #3—"Trading Places." #4—"Mr. Mom."

709. LARCHMONT—PLAYHOUSE— 834-3001. "The Grey Fox."

710. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Risky Business." #2—"Hercules." #3—"Cujo." #4—"National Lampoon's Vacation."

711. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Risky Business." #2—"Easy Money."

712. MOUNT VERNON—PARKWAY— 664-3311. Thru Sept. 1: "WarGames." Beg. Sept. 2: "Flashdance."

713. NEW ROCHELLE—LOEWS— 632-1700. #1—"Easy Money." #2—"Mr. Mom."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Hercules." #2—"National Lampoon's Vacation"; "Getting It On." #3—"Return of the Jedi." #4—Thru Sept. 1: "Cujo." Beg. Sept. 2: "Nightmares." #5—"Trading Places."

715. NEW ROCHELLE—TOWN— 632-4000. "Risky Business."

716. OSSINING—ARCADIAN— 941-5200. #1—"Easy Money." #2—"Hercules."

717. PEEKSKILL—BEACH— 737-6262. #1—"Hercules." #2—"Cujo." #3—"Easy Money." #4—"Metalstorm."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Return of the Jedi." #2—"Risky Business." #3—"Trading Places." #4—Thru Sept. 1: "National Lampoon's Vacation."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Sept. 1: "Flashdance."

722. RYE—RYE RIDGE— 939-8177. #1—"Easy Money." #2—"Strange Brew."

723. SCARSDALE—FINE ARTS— 723-6699. "Pauline at the Beach."

724. SCARSDALE—PLAZA— 725-0078. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

726. WHITE PLAINS—COLONY— 948-8828. Thru Sept. 1: "Getting It On."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Risky Business." #2—"Strange Brew."

728. WHITE PLAINS—UA CINEMA— 946-2820. "Return of the Jedi."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Return of the Jedi." #2—"Hercules."

731. YONKERS—KENT— 237-3440. Thru Sept. 1: "Jaws 3-D"; "Friday the Thirteenth." Beg. Sept. 2: "WarGames."

732. YONKERS—MOVIELAND— 793-0002. #1—"Zelig." #2—"Mr. Mom." #3—"National Lampoon's Vacation." #4—"Risky Business."

733. YONKERS—PARK HILL— 969-4477. #1—"Easy Money." #2—"Strange Brew." #3—"Risky Business."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"Mr. Mom." #2—"Strange Brew."

Rockland County

740. BLAUVELT—NYACK DRIVE-IN— 358-1844. Tent.: "Strange Brew"; "Getting It On."

742. MONSEY—ROCKLAND DRIVE-IN— 356-4040. "Easy Money"; "First Blood."

744. NANUET—ROUTE 59— 623-3355. "Mr. Mom."

745. NANUET—THE MOVIES— 623-0211. #1—"Risky Business." #2—"Hercules." #3—"Cujo." #4—"Staying Alive." #5—"Flashdance."

746. NEW CITY—TOWN— 634-5100. #1—"Easy Money." #2—Thru Sept. 1: "Flashdance"; "48 Hrs."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Risky Business." #2—Thru Sept. 1: "National Lampoon's Vacation." Beg. Sept. 2 (tent.): "Nightmares."

748. NYACK—CINEMA EAST— 358-6631. "WarGames."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. "Risky Business"; "Nightshift."

751. PEARL RIVER—CENTRAL— 735-2530. "Trading Places."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Easy Money."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Strange Brew."

755. STONY POINT—9 W CINEMA— 942-0303. "Hercules."

756. SUFFERN—LAFAYETTE— 357-6030. "Return of the Jedi."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Octopussy."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT—RKO MERRITT TWIN— 374-0026. #1—"Getting It On"; "Strange Brew." #2—"Mr. Mom."

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Metalstorm." #2—"Easy Money."

774. DANBURY—CINE— 743-2200. #1—"Zelig." #2—"Trading Places." #3—"Cujo."

775. DANBURY—CINEMA— 748-2923. #1—"Mr. Mom." #2—"Strange Brew."

777. DANBURY—PALACE— 748-7496. #1—"Hercules." #2—"National Lampoon's Vacation." #3—"Risky Business."

778. DARIEN—PLAYHOUSE— 655-0100. "Mr. Mom."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"National Lampoon's Vacation." #2—"Metalstorm."

780. FAIRFIELD—COUNTY— 334-1411. "Strange Brew."

781. GREENWICH—CINEMA— 869-6030. "Metalstorm."

782. GREENWICH—PLAZA— 869-4030. #1—"Risky Business." #2—"Zelig." #3—"Getting It On."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Easy Money."

784. NORWALK—CINEMA— 838-4504. #1—"Cujo." #2—"Metalstorm."

785. NORWALK—NORWALK— 866-3010. "Hercules."

788. SOUTH NORWALK—SONO— 866-9202. Aug. 29-30: "The Gift." Aug. 31-Sept. 2: "Frances"; "Come and Get It." Sept. 2-5: "Out of the Blue."

789. SPRINGDALE—STATE— 325-0250. "Return of the Jedi."

790. STAMFORD—AVON— 324-9205. #1—"Hercules." #2—"Strange Brew."

791. STAMFORD—CINEMA— 324-3100. #1—"National Lampoon's Vacation." #2—"Trading Places." #3—"Flashdance."

792. STAMFORD—RIDGEWAY— 323-5000. #1—"Easy Money." #2—"Mr. Mom."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Risky Business." #2—"National Lampoon's Vacation." #3—"Easy Money."

795. WESTPORT—FINE ARTS— 227-3324. #1—"Mr. Mom." #2—"Strange Brew." #3—227-9619. "Risky Business." #4—226-6666. "Zelig."

796. WESTPORT—POST— 227-0500. "Easy Money."

798. WILTON—CINEMA— 762-5678. "National Lampoon's Vacation."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN–** 997-6873. #1–Tent.: "WarGames." #2–Tent.: "Metalstorm." #3–Tent.: "Risky Business."

801. **HARRISON–WARNER–** 482-8550. #1–"Cujo." #2–"National Lampoon's Vacation."

803. **JERSEY CITY–HUDSON PLAZA–** 433-1100. #1–Thru Sept. 1: "National Lampoon's Vacation." #2–"Risky Business."

805. **JERSEY CITY–STATE–** 653-5200. #1–"Hercules." #2–Thru Sept. 1: "Cujo"; "Getting It On." Beg. Sept. 2: "Stryker." #3–Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares."

806. **SECAUCUS–LOEWS HARMON COVE–** 866-1000. #1–"Strange Brew." #2–"Hercules." #3–"Metalstorm." #4–"Cujo."

807. **SECAUCUS–LOEWS MEADOW–** 866-6161. #1–"Risky Business." #2–"Easy Money." #3–"Mr. Mom." #4–"National Lampoon's Vacation." #5–"Getting It On." #6–"Staying Alive."

808. **UNION CITY–CINEMA–** 865-5600. #1–Thru Sept. 1: "WarGames." #2–Thru Sept. 1: "Getting It On"; "One Dark Night."

809. **WEST NEW YORK–MAYFAIR–** 865-2010. Thru Sept. 1: "WarGames." Beg. Sept. 2: "Hercules."

Essex County

810. **BLOOMFIELD–CENTER–** 748-7900. "WarGames."

811. **BLOOMFIELD–RKO ROYAL–** 748-3555. #1–"Risky Business." #2–"National Lampoon's Vacation."

813. **CEDAR GROVE–CINEMA 23–** 239-1462. "The Grey Fox."

814. **EAST ORANGE–RKO HOLLYWOOD–** 678-2262. "Getting It On."

815. **IRVINGTON–CASTLE–** 372-9324. Thru Sept. 1: "Flashdance"; "48 Hrs." Beg. Sept. 2: "WarGames."

816. **IRVINGTON–SANFORD–** 371-3998. Thru Sept. 1: "Jaws 3-D"; "Bad Boys." Beg. Sept. 2: "Hercules"; "Forced Vengeance."

817. **LIVINGSTON–COLONY–** 992-0800. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "Nightmares."

818. **MAPLEWOOD–MAPLEWOOD–** 763-3100. "Easy Money."

819. **MILLBURN–RKO–** 376-0800. #1–"Mr. Mom." #2–"Hercules."

821. **MONTCLAIR–CLARIDGE–** 746-5564. #1–Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2–"Easy Money." #3–"La Traviata."

822. **MONTCLAIR–WELLMONT–** 783-9500. #1–"Cujo." #2–Thru Sept. 1: "Jaws 3-D." Beg. Sept. 2: "Class." #3–"Flashdance."

823. **NEWARK–DRIVE-IN–** 344-2800. Blue–"Hercules"; "Clash of the Titans." Red–"Strange Brew"; "Still Smokin'." Green–"Risky Business"; "Nightshift."

825. **NUTLEY–FRANKLIN–** 667-1777. #1–Thru Sept. 1: "Strange Brew." #2–Thru Sept. 1: "Flashdance." #3–Thru Sept. 1: "Cujo." #4–Thru Sept. 1: "Getting It On."

827. **UPPER MONTCLAIR–BELLEVUE–** 744-1455. "Hercules."

828. **VERONA–VERONA–** 239-0880. "Strange Brew."

830. **WEST ORANGE–ESSEX GREEN–** 731-7755. #1–"Return of the Jedi." #2–"Mr. Mom." #3–"Risky Business."

Union County

840. **BERKELEY HEIGHTS–BERKELEY–** 464-8888. Thru Sept. 1: "Flashdance."

841. **CRANFORD–RKO–** 276-9120. #1–"Getting It On." #2–"Mr. Mom."

842. **ELIZABETH–ELMORA–** 352-3483. "Flashdance."

843. **ELIZABETH–LIBERTY TWIN–** 351-5140. #1–Thru Sept. 1: "Getting It On"; "One Dark Night." Beg. Sept. 2: "Class." #2–"WarGames." #3–"Flashdance"; "48 Hrs."

846. **LINDEN–TWIN–** 925-9787. #1–Thru Sept. 1: "Flashdance." #2–Thru Sept. 1: "Strange Brew."

848. **ROSELLE PARK–PARK–** 245-0358. "WarGames."

849. **SUMMIT–STRAND–** 273-3900. Thru Sept. 1: "La Traviata."

851. **UNION–FIVE POINTS–** 964-3466. "National Lampoon's Vacation."

852. **UNION–LOST PICTURE SHOW–** 964-4497. "Easy Money."

854. **UNION–RKO–** 686-4373. #1–"Staying Alive." #2–"Risky Business."

857. **WESTFIELD–RIALTO–** 232-1288. #1–"Strange Brew." #2–Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #3–"The Grey Fox."

858. **WESTFIELD–TWIN–** 654-4720. #1–Thru Sept. 1: "Cujo." #2–Thru Sept. 1: "Flashdance."

Bergen County

860. **BERGENFIELD–PALACE–** 385-1600. "Hercules."

861. **CLOSTER–CLOSTER–** 768-8800. "Strange Brew."

862. **EDGEWATER–LOEWS SHOWBOAT–** 941-3660. #1–"Risky Business." #2–"Mr. Mom." #3–"Staying Alive." #4–"Trading Places."

863. **EMERSON–TOWN–** 261-1000. "Easy Money."

864. **FAIR LAWN–HYWAY–** 796-1717. #1–Thru Sept. 1: "Metalstorm." Beg. Sept. 2: "Nightmares." #2–Thru Sept. 1: "Flashdance." Beg. Sept. 2: "Stryker."

866. **FAIRVIEW–TWIN–** 941-2424. #1–"Easy Money." #2–"Strange Brew."

867. **FORT LEE–LINWOOD–** 944-6900. #1–"Hercules." #2–"National Lampoon's Vacation."

868. **FORT LEE–SHARON–** 224-0202. "Return of the Jedi."

873. **OAKLAND–TWIN–** 337-4478. #1–"National Lampoon's Vacation." #2–"Risky Business."

874. **PALISADES PARK–PARK LANE–** 944-1086. #1–Thru Sept. 1: "WarGames." #2–Thru Sept. 1: "Flashdance."

875. **PARAMUS–BERGEN MALL–** 845-4449. Thru Sept. 1: "Risky Business."

876. **PARAMUS–CINEMA 35–** 845-5070. "Metalstorm."

877. **PARAMUS–DRIVE-IN–** 368-1440. Thru Sept. 1: "Getting It On"; "Spring Fever."

878. **PARAMUS–RKO ROUTE 4–** 487-7909. #1–"Return of the Jedi." #2–"Zelig." #3–"Trading Places." #4–"Easy Money." #5–"Hercules." #6–"Strange Brew." #7–"National Lampoon's Vacation."

879. **PARAMUS–RKO ROUTE 17–** 843-3830. #1–"Mr. Mom." #2–"Cujo."

880. **RAMSEY–CINEMA–** 825-2090. Thru Sept. 1: "Hercules."

882. **RIDGEFIELD PARK–RIALTO–** 641-2115. Thru Sept. 1: "Flashdance." Beg. Sept. 2: "WarGames."

883. **RIDGEWOOD–RKO WARNER–** 444-1234. #1–"Mr. Mom." #2–"Risky Business."

884. **RIDGEWOOD–ROSEBUD THEATRE–** 670-9183. Aug. 29-Sept. 1: "The Invisible Man"; "The Mummy." Sept. 2-5: "Gigi."

885. **RUTHERFORD–WILLIAMS CENTER–** 933-3700. #1–Thru Sept. 1: "WarGames." #2–Thru Sept. 1: "Flashdance."

887. **TENAFLY–BERGEN–** 567-0004. "Flashdance."

888. **WASHINGTON TOWNSHIP–CINEMA–** 666-2221. Thru Sept. 1: "Getting It On." Beg. Sept. 2: "Nightmares."

889. **WESTWOOD–PASCACK–** 664-3200. Tent.: "National Lampoon's Vacation."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

BELOW THE BELT—(1hr. 38m., '83) A New York premiere. Based on Rosalyn Drexler's novel *To Smithereens*, a look at female wrestling. Dir. Robert Fowler, with Regina Baff. R. **2**

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adaptation of the classic novel by Alfred Döblin, published in 1929 and issued here, in translation by Eugene Jolas, in 1931. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its heavily decadent Berlin-twenties atmosphere, is suffused in Fassbinder's peculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixture of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Gunter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. **4, 86**

CLASS—(1hr. 40m., '83) A boy's best friend turns out to be his best friend's mom. Dir. Lewis John Carlin. With Jacqueline Bisset, Rob Lowe. R. **513, 535, 549, 609, 639, 644, 663, 822, 843**

CUJO—(1hr. 37m., '83) Based on a novel by Stephen King, a family moves to a New England town to escape the high-pressured city life, only to find more mysterious situations in the country. Dir. Lewis Teague, with Daniel Hugh-Kelly, Christopher Stone. R. **30, 70, 83, 92, 103, 105, 115, 234, 237, 305, 403, 407, 412, 420, 422, 428, 511, 536, 541, 552, 567, 619, 635, 640, 643, 650, 658, 702, 710, 714, 717, 745, 774, 784, 801, 805, 806, 822, 825, 858, 879**

CURSE OF THE PINK PANTHER—(1hr. 40m., '83) Chief Inspector Jacques Clouseau is declared a missing person, and a rigged computer is asked to select the one who will find him. Dir. Blake Edwards, with David Niven, Joanna Lumley. PG. **38**

DANIEL—(2hrs. 9m., '83) Reviewed in this issue. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama and much of it is intentionally absurd yet extraordinarily beautiful or funny. R. **16**

★ **DRAUGHTSMAN'S CONTRACT, THE**—(1hr. 47m., '83) In the summer of 1694 Mr. Herbert (Dave Hill), the master of a Wiltshire manor leaves for Southampton. His wife (Janet Suzman) wants a handsome young artist (Anthony Higgins) to do a series of drawings of the estate as a gift for him, but the draftsman will agree only on one condition—that he have the right to make love to Mrs. Herbert as often as he likes. This cold-blooded, outrageous bargain, set out in a precise and formal manner, sets the tone for Peter Greenaway's dark, stylish film. Before it is over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. Greenaway isn't interested in conventional narrative—we aren't told the author of one murder, or the motive of either—but he holds our interest with lush, opulent settings and a bizarre tone of witty, ironic aggression. R. **62, 657**

EASY MONEY—(1hr. 35m., '83) A family man decides to give up all of his bad habits for a year in order to inherit ten million dollars. Dir. James Signorelli, with Rodney Dangerfield, Geraldine Fitzgerald. R. **6, 24, 25, 41, 72, 93, 104, 109, 112, 114, 202, 206, 210, 215, 304, 307, 401, 407, 408, 410, 413, 426, 448, 500, 531, 533, 545, 550, 554, 570, 573, 601, 608, 620, 625, 628, 648, 664, 708, 711, 713, 716, 717, 722, 733, 742, 746, 752, 773, 783, 792, 793, 796, 807, 818, 821, 852, 863, 866, 878**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **11, 35, 42, 50, 76, 84, 97, 98, 99, 105, 112, 211, 213, 222, 232, 236, 238, 300, 433, 436, 437, 438, 513, 530, 532, 535, 547, 548, 549, 554, 609, 612, 636, 639, 641, 644, 655, 666, 703, 712, 720, 724, 745, 746, 791, 815, 817, 822, 825, 840, 842, 843, 846, 858, 864, 874, 882, 885, 887**

★ **48 HRS.**—(1hr. 37m., '82) Violent, profane, and funny. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shootouts are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **11, 84, 112, 215, 222, 238, 433, 532, 746, 815, 843**

GREY FOX, THE—(1hr. 32m., '83) A very beautiful, rather placid western from Canada. The veteran stunt man Richard Farnsworth, who recently, in his fifties, became an actor, stars as Bill Miner, an actual stagecoach robber who managed to survive into the twentieth century. Farnsworth, who is tall and powerful, with magnificent blue eyes and a handlebar mustache, has a preternatural stillness about him that is uncanny. He has great authority. The director, Phillip Borsos, has photographed the mountains, plains, and scraggly frontier towns of British Columbia—God's country—in fresh morning light or the elegiac tones of dusk. The photography is so beautiful that you seem to be seeing certain archtypal things—a train rounding a bend—for the first time. If only the movie were more exciting, it might have been great. PG. **14, 57, 92, 419, 534, 536, 657, 705, 709, 813, 857**

HERCULES—(1hr. 39m., '83) The myth of the legendary superhuman of ancient times, sent to earth to protect the human race from evil forces. Dir. Lewis Coates, with Lou Ferrigno, Mirella D'Angelo. PG. **3, 37, 58, 103, 106, 110, 115, 201, 204, 212, 214, 222, 234, 237, 238, 308, 403, 406, 418, 423, 427, 428, 447, 501, 518, 536, 541, 561, 566, 573, 610, 618, 629, 637, 650, 658, 659, 663, 710, 714, 716, 717, 730, 745, 755, 777, 785, 790, 805, 806, 809, 816, 819, 823, 827, 860, 867, 878, 880**

I MARRIED A SHADOW—(1hr. 50m., '83) Based on a Cornell Woolrich tale about a hard-luck girl who takes the identity of a well-to-do woman who has died in a train crash, insinuating herself into the victim's life without challenge until she is blackmailed by the lover who deserted her. Though this version is set in a château in the Bordeaux wine country, and stars the classy Nathalie Baye, nothing can disguise the pulp-fiction, forties-Hollywood trashiness of the plot. Dir. Robin Davis. **56**

JAWS 3-D—(1hr. 37m., '83) A Great White shark gets through a damaged sea gate which separates a sea-park from the ocean. Dir. Joe Alves, with Dennis Quaid, Bess Armstrong. PG. **32, 503, 731, 816, 822**

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. **16, 90, 559**

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. **86**

LA PASSANTE—(1hr. 46m., '83) In French, Eng. subtitles. The story of two couples belonging to different generations. Dir. Jacques Rouffio, with Romy Schneider, Michel Piccoli. **55**

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is stolid as an actor and vocally a little too large-scale for the role. Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. **16, 88, 422, 559, 705, 821, 849**

LEOPARD, THE—(3hrs. 5m., '83) Initially released in 1963, and now in its original, uncut version. Set in Sicily during the 1860s, the story of a powerful aristocratic family during Garibaldi's overthrow of the Bourbon Monarchy. Dir. Luchino Visconti, with Burt Lancaster, Claudia Cardinale. **88**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly beseiged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. **6**

LONELY HEARTS—(1hr. 35m., '83) The story of a love affair between a piano tuner and a woman trying to break free from family pressures. Dir. Paul Cox, with Wendy Hughes, Norman Kaye. R. 86

MERRY CHRISTMAS MR. LAWRENCE—(2hrs., '83) One of those formal, bloodstained, *mysterioso* art jobs from Japan, full of solemn rituals, attempted hara-kiri, homoerotic tensions, and dishonored men quivering with shame. It is quite hysterical and, at times, nearly incomprehensible. Based on a novel by Laurens van der Post, it is set in a Japanese prison camp on Java in 1942 and has something to do with the clash of cultures, rival notions of heroism and sacrifice, and the underlying humanity of all men. Starring the pop star Ryuichi Sakamoto, who is a fine actor, as the prison camp commander, a disciplined samurai type; David Bowie as a fearless, unbreakable major in the British Army; and Tom Conti, getting bopped on the head with bamboo canes and getting up and making rumpled, rueful, and civilized remarks. Screenplay by Nagasi Oshima and Paul Mayersberg; poorly directed by Oshima. 21, 60

METALSTORM—(1hr. 24m., '83) On a distant planet, a peacekeeping-ranger sets out to stop the evil Jared-Syn from destroying their world. Dir. Charles Band, with Jeffrey Byron, Kelly Preston. PG. **41, 70, 82, 97, 98, 100, 109, 117, 201, 206, 210, 215, 220, 233, 237, 306, 407, 413, 420, 422, 428, 439, 512, 528, 533, 567, 604, 632, 649, 653, 662, 717, 773, 779, 781, 784, 800, 805, 806, 821, 857, 864, 876**

MIRROR, THE—(1hr. 46m., '83) In Russian, Eng. subtitles. Based on director Andrei Tarkovsky's childhood years in Russia during World War 2. Dir. Tarkovsky, with Margarita Terekhova, Oleg Yankovsky. 2

MR. MOM—(1hr., 48m., '83) A husband stays home with his three young children while Mom goes out and wins the bread. Dir. Stan Dragoti, with Teri Garr, Michael Keaton. PG. **24, 33, 54, 80, 104, 112, 113, 205, 211, 223, 231, 235, 303, 401, 407, 413, 414, 424, 450, 523, 531, 541, 551, 557, 567, 608, 631, 632, 635, 640, 643, 648, 663, 664, 667, 701, 708, 713, 732, 735, 744, 770, 775, 778, 792, 795, 807, 819, 830, 841, 862, 879, 883**

NATIONAL LAMPOON'S VACATION—(1hr. 40m., '83) This slapstick comedy about a very square daddy (Chevy Chase), determined against all odds to drive his family across the country to a Disneyland-type amusement park, runs along in conventional style for a while, then takes a sudden turn into black comedy. Chase and Beverly D'Angelo (playing his wife) visit back-country relatives who are so poor, crazy, and out of it that the movie teeters on the edge of desperate bad taste. The family then proceeds west with a demented, senile aunt (Imogene Coca at her most frighteningly unhinged) in tow. When she suddenly expires, they deposit her on the back lawn of her son's house, wrapped in a poncho. By this time the movie has gone over the edge. When it resumes in the earlier conventional style, you're too disturbed by what you've just seen to laugh anymore. Written by John Hughes. Directed by Harold Ramis. R. **36, 58, 83, 92, 109, 117, 201, 206, 220, 225, 307, 401, 402, 411, 418, 439, 512, 519, 523, 541, 558, 567, 600, 606, 610, 628, 632, 642, 651, 708, 710, 714, 719, 732, 747, 777, 779, 791, 793, 798, 801, 803, 807, 811, 851, 867, 873, 878, 889**

★ **NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 16, 653

NIGHTMARES—('83) A four-part anthology in which commonplace objects take on disturbing distortions. Dir. Joseph Sargent, with Christina Raines, Emilio Estevez, Lance Henriksen, Richard Masur. R. **30, 70, 97, 98, 100, 109, 117, 201, 206, 210, 220, 233, 237, 306, 413, 420, 422, 427, 439, 512, 528, 533, 536, 571, 573, 604, 618, 634, 649, 659, 662, 714, 747, 805, 817, 821, 857, 864, 888**

★ **OCTOPUSSY**—(2hrs. 10m., '83) Inventive, insolent, and satisfyingly preposterous. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. **32, 500, 502, 516, 524, 550, 646, 654, 758**

★ **PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. Subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. 86, 537, 723

PRIVATE SCHOOL—(1hr. 30m., '83) A story of young love at a private school for girls. Dir. Noel Black, with Phoebe Cates, Betsy Russell. R. 32

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears *from town. Years pass without word, and then he re*turns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that *being a husband might qualify as a creative act.* Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodistic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 109, 115, 201, 212, 220, 234, 306, 403, 411, 420, 422, 428, 512, 517, 519, 528, 540, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 789, 830, 868, 878**

RISKY BUSINESS—(1hr. 38m., '83) Rebecca De Mornay, as a sexy call girl with a heart of stone, is the only good thing about this Paul Brickman movie, in which a nice Midwestern boy (Tom Cruise) loses his virginity and strikes it rich by converting his parents' house into a brothel while they're away. Without irony or humor, the film avoids a detailed study of character or a criticism of social values for a cute, benign look at sex-as-free-enterprise. R. **23, 32, 48, 92, 100, 114, 117, 202, 206, 210, 215, 220, 225, 303, 401, 402, 412, 420, 523, 526, 529, 541, 546, 562, 567, 573, 600, 606, 615, 616, 625, 648, 653, 656, 664, 710, 711, 715, 719, 727, 732, 733, 745, 747, 750, 777, 782, 793, 795, 800, 803, 807, 811, 823, 830, 854, 862, 873, 875, 883**

STAR CHAMBER, THE—(2hrs. 29m., '83) A young judge becomes involved with the private deliberations of an elite, secretive anti-crime group. Dir. Peter Hyams, with Michael Douglas, Sharon Gless. PG. **74, 85, 630**

STAYING ALIVE—(1hr. 29m., '83) Not just a terrible movie but a vision of the end of movies. In this supposed sequel to *Saturday Night Fever,* Sylvester Stallone has remade John Travolta into a slender version of himself, and turned Tony Manero, the Brooklyn disco-club king, into Rocky on the dance floor. The movie becomes the poundingly upbeat saga of Tony's quest to win as a dancer in Manhattan. As he falls for a snooty British dancer (Finola Hughes) and abuses the sweet American dancer (Cynthia Rhodes) who loves him, the mediocre new "score," by the Bee Gees and the director's brother, Frank Stallone, never shuts up—playing right through the dialogue scenes, finally hustling the actors off the screens with a blast of noise. In the climactic scene, Travolta becomes lead dancer in a Broadway show called "Satan's Alley" which is like nothing ever seen on heaven or earth. Greased body gleaming, he leaps about in a loincloth while various men whip him and Finola Hughes, gnashing her teeth and twisting her arms in front of her face, comes at him like a C.B. de Mille temptress of 60 years ago. Like *Flashdance, Staying Alive* is a movie for people who need nothing more than a beat pounding in their ear. PG. **45, 205, 303, 408, 412, 426, 530, 531, 541, 567, 640, 642, 702, 745, 807, 854, 862**

STRANGE BREW—(1hr. 30m., '83) The adventures of Bob and Doug McKenzie, two wild brothers from the Toronto suburbs. Directed by and starring Dave Thomas, Rick Moranis. PG. **14, 37, 46, 78, 97, 102, 114, 201, 203, 213, 234, 305, 407, 410, 411, 426, 447, 448, 450, 521, 531, 533, 552, 554, 567, 570, 603, 621, 629, 634, 635, 658, 668, 700, 702, 722, 727, 733, 735, 740, 754, 770, 775, 780, 790, 795, 806, 823, 825, 828, 846, 857, 861, 866, 878**

SUPERMAN III—(2hrs. 4m., '83) This time Christopher Reeve goes on a bad Kryptonite trip and exhibits hyperactive, destructive behavior. This was a good idea that was not developed, and isn't enough to redeem a labored, noisy, and tedious movie. Dir. Richard Lester, with Richard Pryor. PG. **32, 621**

★ **TRADING PLACES**—(1hr. 46m., '83) Eddie Murphy and Dan Aykroyd switch in this hit about a black street hustler and an upper-crust commodities broker who take over each other's lives. The action is often incredible and the direction, by John Landis (*Animal House*), crude, but the movie is very funny, thanks in large part to Murphy, whose slick charm makes him the most sympathetic of con aritsts. R. **33, 72, 100, 112, 215, 223, 423, 519, 529, 531, 541, 567, 603, 651, 663, 708, 714, 719, 751, 774, 791, 862, 878**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A moderately entertaining reworking, on the big screen, of four episodes from Rod Serling's famous old TV series. The best is the episode directed by George Miller, in which John Lithgow, of the immense forehead, is manically funny and touching as a freaked-out airplane traveler convinced that a gremlin riding on the wing will wreck the ship. (Everyone else thinks he's paranoid.) Miller works as if he were actually making a movie, while his American colleagues, choking with reverence for the beloved TV series of their youth, simply blow up TV concepts to the size of the big screen, thereby revealing the puerility of those concepts. John Landis directs a moralistic little fable about prejudice, starring the late Vic Morrow. Steven Spielberg, working at half mast, brings in a sickly and tedious fairy tale set in an old-age home. And Joe Dante tries for something strange and gets it about halfway in a nightmare tale of a woman seduced into a cartoon world created by the fantasies of a demonic little boy. PG. **406, 646**

★ **WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **38, 44, 97, 99, 208, 212, 228, 232, 300, 403, 407, 414, 436, 437, 511, 513, 518, 530, 532, 535, 542, 548, 549, 574, 613, 622, 638, 641, 645, 666, 712, 724, 731, 748, 800, 808, 809, 810, 815, 843, 848, 874, 882, 885**

WAYS IN THE NIGHT—(1hr. 38m., '83) During the Nazi occupation of Poland, an aristocratic German officer falls in love with a Polish woman involved in the resistance movement. Dir. Kryzysztof Zanussi, with Maja Komorowska. 88

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 7

YOR, THE HUNTER FROM THE FUTURE—(1hr. 45m., '83) Past and future mix into a world where a mighty warrior searches for the secret of his identity. Dir. Anthony M. Dawson, with Reb Brown, Corinne Clery. PG. **32, 103, 115, 216, 219, 237, 448, 567, 602, 617, 634, 649**

★**ZELIG**—(1hr. 30m., '83) For its entire length, Woody Allen's new film is a mock documentary, a brilliant, loving parody of the approved "serious" style of historical film investigation, complete with stock footage (some real, some faked), archive photos (ditto), and interviews with savants of today (Saul Bellow, Susan Sontag, Irving Howe, and Bruno Bettelheim, appearing as themselves). The subject? A certain legendary figure of the twenties—Leonard Zelig (Woody Allen), a man with so little self-confidence that when he meets someone he *becomes* that person. Quickly dubbed "The Human Chameleon," he is exploited by greedy rivals and fussed over by eager psychiatrists. This strange fantasy emerges from the apparatus of "truth"—the formulas and cliches of documentary. He's made a funny and sad parable—a kind of drastic metaphor for the actor and comedian—but the movie is too mild and whimsical to be great. Allen never lets us get close to Zelig's terrifying situation; the emotions of the story are hidden by the layers of parody. With Mia Farrow as a pioneering psychoanalyst. PG. **22, 71, 93, 512, 567, 625, 633, 732, 774, 782, 795, 878**

Revivals

AMERICAN GIGOLO—(2hrs., '80) A Beverly Hills hustler (Richard Gere) has the style of a European kept man, yet he's also rentable, at very high rates, for a single night's work. Writer-director Paul Schrader had an amusing idea but ruined it by turning it into a glum existential drama. The gleaming surfaces of the Rodeo Drive-Malibu world are stunning. With Lauren Hutton and Hector Elizondo. 13

BARBARELLA—(1hr. 38m., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the year 40,000. John Philip Law is a handsome, sturdy bird-man. Dir. Roger Vadim. 13

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 89

BYE BYE BRAZIL—(1hr. 50m., '80) In Portuguese, Eng. subtitles. A sultry, loose-limbed Brazilian comedy, directed by Carlos Diegues, about traveling carnival performers looking for an audience to entertain in half-civilized, half-savage Brazil. The hot-weather relaxation of the picture is pleasing: Things really are different down there. The sensuality is right on the surface and seemingly innocent. Starring Jose Wilker. 2

DONA FLOR AND HER TWO HUSBANDS—(1hr. 46m., '78) In Portuguese, Eng. subtitles. A Brazilian sex farce satirizing conventional attitudes toward women. The widow of a sexually exciting compulsive gambler and womanizer marries a solicitous but dull pharmacist. The deceased "returns." With Sonia Braga and Jose Wilker. Dir. Bruno Barreto. 2

EMMANUELLE—(1hr. 45m., '74) In French, Eng. subtitles. Ho-hum soft-core French porn, based on a 1957 novel about the sexual adventures of the wife of a French embassy official in Bangkok. Silly philosophical discussions attempt to lend class to the gauzy, slack production. With Sylvia Kristel and Alain Cuny. Dir. Just Jaeckin. 13

EXORCIST, THE—(2hrs. 10m., '73) A somewhat repulsive spine-tingler. A sweet child turns into a monster with signs of possession of the devil as her anguished mother turns to exorcism. With Ellen Burstyn, Linda Blair, Jason Miller and Max von Sydow. Directed by William Friedkin for pure shock value. 7

FAME—(2hrs. 14m., '80) A vivid, juicy musical about of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker *(Midnight Express),* the movie starts well, emphasizing the ethnic humor and abrasiveness of the city's youth, but then takes a disastrous turn toward maudlin melodrama about the fate of the performing artist. 39

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. 39

FORCED VENGEANCE—(1hr. 31m., '82) A casino security chief in Hong Kong is forced to fend off an evil and powerful organization. With Chuck Norris and Mary Louise Weller. Dir. James Fargo. R. **238, 816**

FROM HERE TO ETERNITY—(2hrs., '53) Brilliant, gripping Oscar-winning drama of life in the Army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. 39

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. 39

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. 95

JOUR DE FÊTE—(80m, '49) In French, Eng. subtitles. Centered around a long-legged postman in a French village, the film introduces recurring themes such as man vs. machine, and the Old World vs. the New World. Dir. Jaques Tati. **47, 96**

KENTUCKY FRIED MOVIE—(1hr. 30m., '77) An onslaught of anything-goes satire, some of it weak, but with an excellent parody of kung-fu films and some amusing TV spoofs. Dir. John Landis. 39

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **20, 51**

LAST DETAIL, THE—(1hr. 45m., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about a Navy lifer who transports a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison all his life. From a Darryl Ponicsan novel. 39

LAST LAUGH, THE—(1hr. 17m., '24) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a Berlin hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F.W. Murnau. 10

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **10, 89**

MAN FOR ALL SEASONS, A—(2hrs., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinneman's colorful and dramatic direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles and Susannah York. 96

MIDNIGHT EXPRESS—(2hrs. 2m., '78) The story of an American student arrested in Turkey for drug possession and sentenced to years of torment in an Istanbul prison, based on a true incident. Brutal, scary, and occasionally very exciting, the movie never overcomes the basic problem of glorifying a boy more foolish than heroic. With Brad Davis, John Hurt, Randy Quaid and Mike Kellin. Dir. Alan Parker. 39

MR. HULOT'S HOLIDAY—(1hr. 17m., '54) In French and English; no subtitles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 47

MON ONCLE—(2hrs., '58) A young boy has more affection for his uncle than for his own parents. Jacques Tati directs and acts. 96

MURMUR OF THE HEART—(1hr. 50m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. 7

PERFORMANCE—(1hr. 46m., '70) James Fox as a gangster on the lam who takes refuge in the apartment of Mick Jagger's retired rock star. This mixture of drugged passivity and sado-masochistic decadence is either powerful or ludicrous, depending on what you bring to it. Jagger has one great number with his hair slicked down. Dir. Nicolas Roeg and Donald Cammell. 95

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 96

PRIVATE BENJAMIN—(1hr. 50m., '80) Smashing entertainment: a service comedy with feminist consciousness. Judy Benjamin (Goldie Hawn), Philadelphia Jewish princess, loses her husband (Albert Brooks) on their wedding night and gets sweet-talked by an army recruiter into joining up. Goldie Hawn's ditsy blonde may remind you of Judy Holliday, but she is also sensual and yielding like a funnier Brigitte Bardot. With Eileen Brennan, Armand Assante, Sam Wanamaker and Barbara Barrie. Dir. Howard Zieff. 96

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. 38

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. 20

SMILES OF A SUMMER NIGHT—(1hr. 48m., '57) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere, and only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck and Gunnar Bjornstrand. 95

STAR IS BORN (1954), A—(3hrs.) This second of three versions (so far) of the story of a Hollywood starlet on the rise with an actor-husband on the way down is a long, lavish drama carried along by the excellent acting of Judy Garland and James Mason and by some smashing musical numbers. Dir. George Cukor. 9

ULYSSES—(2hrs., '67) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film, complete with the frank language of the original. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife Molly (Barbara Jefford) take wing. With Maurice Roeves and T.P. McKenna. 96

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjostrom, Bibi Andersson and Ingrid Thulin. 13

THEATER

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Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Lily Knight, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22,50-$28.50; thru 9/4. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

AMADEUS—David Birney, John Thomas Waite, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Theresa Diane, J. Patrick Breen, Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—Michael Moriarty, Philip Bosco, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. Credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

THE CORN IS GREEN—Cicely Tyson stars in a revival of Emlyn Williams's play about a middle-aged spinster who journeys to a Welsh mining village to establish a school; directed by Vivian Matalon. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 45 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $16-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. Credit cards.

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3; $27.50-$40; thru 9/4. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$45; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Sun.-Fri. at 8, Sat. at 7 & 9:30, Wed. at 2; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, Colleen Dewhurst, and Elizabeth Wilson in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

BASEMENT TAPES—Erik Brogger's satire based on Watergate events, with David Wohl, Michael Laskin, and Bill Schoppert, set in a basement rec room in Palm Springs; directed by Robert Engels. Tues.-Thurs. at 8, Fri. & Sat. at 7:30 & 10:30, Sun. at 7; $12-$18; from 9/1. **Top of the Village Gate,** 160 Bleecker St. (475-5120).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor (who is one of the very few utterly graceful, attractive, elegant, and technically accomplished actresses in our theater), Keith Charles, and Kelle Kipp. Wed.-Sat. at 8, Sat. at 2; $21.40-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

DOGS—Musical about nine stray dogs and one human mayor, with lyrics and music by James Stewart Bennet; directed by Charles G. Horne (who co-authored the book). Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17. **Perry St. Theater,** 31 Perry St. Closed.

AN EVENING WITH QUENTIN CRISP—Observations, anecdotes, and stories from the author of *The Naked Civil Servant* and *How to Become a Virgin* Crisp will also answer questions from the audience. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 8; $15; thru 9/4. **Actors' Playhouse,** 100 Seventh Ave. (691-6226).

EXTREMITIES—William Mastrosimone's play, starring Farrah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With Thomas Waites, Lorna Luft, Joyce Christopher. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $22-$24. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 9/5. **Circle in the Square** 159 Bleecker St. (254-6330).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Sat. at 8, Wed., Sat., & Sun. mats at 2; $16-$20; thru 9/4. **Roundabout/Haft Theater,** 227 W. 27th (242-7800).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Peter Gordon. With J. Smith-Cameron, Daniel Gerroll, Mark Arnott, Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$20; thru 9/11. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, Sun. at 3 & 7:30, $25; Fri. at 8, Sat. at 7 & 10; $27.50. **Orpheum,** 126 Second Ave. (239-6200). ●

ORGASMO ADULTO ESCAPES FROM THE ZOO—Estelle Parsons stars in Dario Fo and Franca Rame's event comprised of eight short plays concerning women's views of their relationships with men. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; thru 9/4. Parsons is energetic, versatile, gifted, excessive, and often surprising! **Public/Newman Theater,** 425 Lafayette St. (598-7150).

PREPPIES—Musical, with book by David Taylor and Carlos Davis, music and lyrics by Gary Portnoy and Judy Hart Angelo; directed and choreographed by Tony Tanner. With Dennis Bailey, Kathleen Rowe McAllen, Robert Walton, and an additional cast of nine. Mon.-Fri. at 8, Sat. at 2 & 8; $19.50-$25. **Promenade,** 2162 Broadway (at 76th) (580-1313).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Caitlin Clark, Dana Ivey, John Christopher Jones, Jack Ryalnd, Anthony Heald, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Lynn Redgrave now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Others, in both casts, are Jeff Brooks, Brenda Currin, Guy-Paris Thompson, Aloysius Benheim, Mary Catherine Wright, and Timothy Landfield. **Westside Arts,** 407 W. 43rd (541-8394). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. A salute to older people, this is a healthy, exhilarating gesture and the cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $22.50-$25. **Entermedia,** 189 Second Ave. (475-4191).

TRUE WEST—James Belushi and Gary Cole co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

A WEEKEND NEAR MADISON—Kathleen Tolan's play about a group of friends who came of age together in the 60s and now face the consequences of the choices they made then about how to live; directed by Emily Mann. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22; from 8/30. **Astor Place Theater,** 434 Lafayette St. (245-4370).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800).

YELLOW FEVER—R.A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Tisa Chang. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

AMERICAN THEATER OF ACTORS—Shakespeare's *A Midsummer Night's Dream;* directed by James Jennings. Wed.-Sat. at 8; $5. **ATA,** 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Will Patton, Stephen Mendillo, and John Nesci. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7; $20-$22.50. 99 Seventh Ave. So. (924-7100).

LA MAMA E.T.C.—Two new plays (a double bill) by Sam Shepard, *Sad Lament of Pecos Bill on the Eve of Killing His Wife,* and *Superstitions.* The first is a comic operetta, the second a play with music about the author's travels. Wed.-Sat. at 7, Sun. at 5 & 7; $6 & $8; 9/8-10/2. And, from 8/30, Chekhov's *Uncle Vanya,* starring Joseph Chaikin; directed by Andrei Serban; translated by Jean-Claude Itallie; also in the cast are F. Murray Abraham, Frances Conroy, James Cahill, and Shami Chaikin. Tues.-Sun. at 7:30, mat. Sun. at 3; $12-$15. And, from 9/1, Andrea Dunbar's play, *The Arbor,* about a pregnant teenager in a welfare neighborhood outside London; directed by Leo Shapiro. Wed.-Sat. at 9, Sun. at 5; $6-$8. **La Mama,** 74A E. 4th St. (475-7710).

MANHATTAN THEATER CLUB—Downstage: Christopher Hampton's *The Philanthropist* takes a look at relationships among the over-educated; directed by André Ernotte; 9/27-11/13. Upstage: *Blue Plate Special,* a country musical with book by Tom Edwards, music by Harris Wheeler, lyrics by Mary L. Fisher; directed by Art Wolff; 10/18-11/20. MTC, 321 E. 73rd (472-0600).

NEW YORK ACTORS ENSEMBLE—David Mead's *Her Honor, The Mayor,* freely adapted from Aristophanes' *The Congresswomen,* directed by Suzy Stumfl. Play takes place at the heyday of women's suffrage in the little town of Athens, N.Y. Thurs.-Sun. at 8; $4; thru 9/18. **Courtyard Playhouse,** 39 Grove St. (620-7110).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents *Non Pasquale,* a pop opera loosely based on Donizetti's *Don Pasquale;* directed by Wilford Leach; choreographed by Margo Sappington. With Ron Liebman, Priscilla Lopez, and Joe Masiell. Tues.-Sun. at 7:30; thru 9/4. Free tickets are distributed at the **Delacorte Theatre** (861-7277) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter park at 81st & Central Park West, or 79th & Fifth.

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza, Habana, Antologia Musical,* and the premiere of the company's new zarzuela (comic operetta), *Dona Francisquita,* a tribute to the mythical and eternal Madrid; in Spanish in rotating repertory; $8-$10; thru September. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

THE REPERTORY COMPANY—Joan Lader, John W. Bible, Bruce Hamilton, Jennie Cancelliere, Robert Anthony Kelly, and Ned Osterhoff in Shakespeare's comedy, *Twelfth Night,* directed by Stephen A. Brown. Others in the cast are Michael Perez, Cynthia Hopkins, Benjamin Hart, William Cannon, and Wyatt James. 9/8-9/18, evenings at 8, Sun. at 2 also; $6. Play will be performed complete, the text uncut. **Actors' Outlet II,** 112 W. 28th (279-4200).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by Charles Ludlam. Wed., Thurs., & Sun. at 8; Fri. at 8 & Sat. at 7 & 10; $10-$12; thru 9/11. *Galas* opens 9/13 at 7 (all seats $17). Then from 9/14, reg. sched. resumes. Play's about Maria Magdalena Galas, the greatest singing actress of the 20th century. With members of the Ridiculous Theatrical Company. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *Under Suspicion,* Fri. & Sat. at 8, Sun. at 3; *Murder One,* Tues. at 8; *Revenge Is Sweet,* Mon. at 8; $7. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Fri. & Sat. at 11, *Premises, Premises,* a comedy troupe. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—George Bernard Shaw's *Misalliance,* directed by Andres Castro. Fri.-Sun. at 8, Sun. mat at 3; $6; thru 10/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW I WAS TOILET TRAINED—Donald Kvares's play is the story of a convicted murderer/disabled vet/novelist, serving a life sentence at an upstate correctional facility, being interviewed by a reporter from his hometown newpaper; directed by Larry Locke. Thurs.-Sun. at 8; thru 9/11. **Theater for the New City,** 162 Second Ave. (254-1109).

AND THINGS THAT GO BUMP IN THE NIGHT—Terrence McNally's play about a family living in a basement, with an unnamed danger lurking outside; directed by Libby Lyman. Thru 9/11 at 8; $4. **Vineyard,** 309 E. 26th (243-5178).

THE ATTIC—Abby Gibson and Erica McFarquhar in William Lee's play about a friendship developing between two girls despite racial pressure; directed by James Nicola. Tues.-Sat. at 8:30; $8; thru 10/15. **500 Theater Row,** 500 W. 42nd (929-3567).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein and Kevin O'Connor; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE BROOKLYN BRIDGE—Dorothy Chansky's musical stage adaptation of the Roebling family's passionate struggle to complete construction of the bridge; music by Scott MacLarty; directed by Marjorie Melnick. Wed.-Sat. at 8; Wed. & Thurs. at 2:30; Sun. at 3; $15. **Quaigh Theater,** 108 W. 43rd (221-9088).

DOUBLE BILL—Robert Berger's *The Toll Bridge* and *Prisoners in the Park;* directed by Jonathan Greenman. 8/29-31, 9/1 at 8. **New Dramatists,** 424 W. 44th (691-2423).

THE CHERRY ORCHARD—Chekhov's play; directed by Neal Weaver; starring Nancy Killmer as the woman whose inability to make decisions threatens her with economic ruin, and Jack Parrish as Lopakhin, the businessman who has risen from the peasantry to become an entrepreneur. Thurs.-Sat. at 8, Sun. at 3; $8; 9/1-10/2. **Alvina Krause Theater,** 306 W. 38th (564-3293).

FLO AND MAX—Toby Armour's story of a grandmother's progress as she seeks adventure late in life; directed by Aileen Passloff; with Florence Tarlow, Paul Edwards, and William Swindler. Thurs.-Sun. at 8:30; $4; thru 9/11. **Theater for the New City,** 162 Second Ave. (254-1109).

THE FUNNIEST SHOW IN TOWN—A comedy by A. R. Bell and Stanley Seidman, directed by Steven Baker. Thurs.-Sun. at 8; $4. **Dramatis Personae,** 25 E. 4th St. (468-8285).

MIGHTY FINE MUSIC!—Musical revue of the songs of Burton Lane, written and directed by Brent Wagner; with Greg Carter, Douglas Tompos, Lisa Merrill McCord, Laura Rockefeller, Leslie Klein, Peter DePietro, Paul P. Smith, Michael Stanchak. 8/25-29, 8/31-9/3 at 8, 8/27 & 9/3 at 5; $4. **TOMI Theater,** 23 W. 73rd (722-0358).

MY POOR MARAT—Translated and directed by Alexey Kovalev, Alexei Arbuzov's Russian play concerns three youths who meet during the siege of Leningrad in 1942, and tells of subsequent events in their lives through 1959. Wed., Thurs., & Sat. at 8; $5; thru 9/3. **Actors Corner,** West End Ave. at 107th (568-6435).

1984, THE YEAR THAT WE'VE BEEN WAITING FOR—Michael Dane has written a musical with a complicated plot, and directs and stars in it. There's a committee trying to block artistic freedom and there's a group of six people fighting for it. Mixed media's involved (the committee's only seen on screen), and the audience will see who wins! 9/8-11, 16-18, 23-25 at 8; $7.50. **Video Theater,** 10 E. 18th St. (244-4513).

NITE CLUB CONFIDENTIAL—Denise Nolin, Tom Spiroff, Fay DeWitt, and Stephen Berger in a cabaret musical revue about the life of a nite club performer, written and directed by Dennis Deal. Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $8; 8/29-9/18. **Riverwest,** 155 Bank St. (243-0259).

ROBINSON'S MYSTERIES—Richard Robinson's evening of adult psychic illusion and visual hallucination, with co-star Jane Wymore. Thurs. & Fri. at 8:30; $7.50. **Houdini Theater,** 1026 Third Ave. (472-1228).

SEASON OF HAMLET—Nicole Gut's mood piece with music, directed by Gordon W. Brown, about a father who is murdered. Thurs.-Sat. at 7:30, Sun. at 4; $5; thru 9/18. **18th St. Plyhse,** 145 W. 18th St. (580-4139).

SOMETHING MORE—Conceived and directed by Jerry Campbell, a piece charting the evolution of the gay community over the last decade; with David-Christian Hamblin, Tom Loftis, Michael Lynch, and James Valis. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7-$8. **Shandol,** 137 W. 22nd (869-3981).

THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE—Orson Bean and Val Dufour star in Colston Corris's adaptation of the Robert Louis Stevenson story; directed by Christopher Catt. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 9/18. **Apple Corps Theater,** 601 W. 51st (664-0027).

TRIPTYCH—Three one-acters by Jane Willis: *Slam!, Closing Shift,* and *Hazel's Girl,* with Deborah Lemen, Christina Wright, Joseph Giardina, and Chuck Willis. 9/16-20 at 8, 9/22-25 at 8, also 9/18 & 25 at 3, 9/24 at 2; $8. **Nat Horne Theater,** 440 W. 42nd (279-4200).

THE UNEXPECTED GUEST—Agatha Christie's murder mystery; directed by Maggie Jackson. Wed.-Sat. at 8; $8; thru 9/11. **New Vic,** 219 Second Ave. (866-4190).

WORKS BY WOMEN—Two one-act plays: Ruth Stern's *Election,* about a pioneer labor lawyer; directed and choreographed by Anna Sokolow. Gertrude Greenidge's *Ma Lou's Daughters,* about a reunion between two black sisters, prompted by their mother's death; directed by Glenda Dickerson. Wed.-Fri. at 8; Sat. at 3 & 8; Sun. at 3; $4; 9/21-25. **No Smoking Playhouse,** 354 W. 45th (869-3981).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PHILIP PEARLSTEIN—Realist, many nudes, watercolors, large charcoal drawings in conjunction with retrospective at Brooklyn Museum, thru 9/18. Frumkin, 50 W. 57th (757-6655). Mon.-Fri. 11-5.

Madison Avenue and Vicinity

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, thru 9/10. Friedman, 26 E. 82nd (794-8950).

ROBERT LAURENT (1890-1970)—Drawings by this sculptor from the 20's to the 50's, thru 9/9. Kraushaar, 724 Fifth (307-5730). Mon.-Fri. 10-5.

Other

CARLOS DAVILA—Wood wall reliefs, color etchings by this Peruvian, thru 9/30. Dorfman, 831 Broadway (473-2017).

HENRY MOORE—23 sculptures including maquettes and large outdoor installations, thru 10/31. Storm King, Mountainville, NY (914-534-3115). Daily 2-5:30, except Tues.

TONI PUTNAM—Bronzes, papier-mâché masks illustrating the Bible, thru 9/9. Interchurch Center, 475 Riverside Drive (737-2824). Mon.-Fri. 9-3:30.

GRANT WOOD—The Kanesville mural and Regionalist prints, thru 9/22. Ryan, 452 Columbus (799-2304).

JANET ZIFF—A work in progress, thru 9/9. 120 Broadway (269-0320). Mon.-Fri. 9-5.

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Early 20th-century Americans, Burchfield, Bluemner plus contemporaries Deem, Sawka, thru 9/7.

GALERIA JOAN PRATS—29 W. 57th (486-6770). Tues.-Fri. 10-5. Gallery artists, thru 9/13.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GRAND CENTRAL—24 W. 57th (867-3344). Academic landscapes, still lifes, cityscapes by Daly, North, Pfahl; thru 9/2.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12.

HEIDENBERG—50 W. 57th (586-3808). Mon.-Fri. 10-5:30. Botero, Dubuffet, Natkin, Vuillard; thru 9/15.

ROSENBERG—20 W. 57th (757-2700). Mon.-Fri. 10-5. "Hidden Treasures," by Coignard, Getz, Moore, Yektai, thru 9/3.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

SPECTRUM—30 W. 57th (246-2525). Mon.-Thurs. 10:30-5:30, Fri. 10:30-2:30. Baseball art, thru 9/6.

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. From the gallery collection including Avery, Cornell, Davis, Evergood, Hartley, Hassam, Metcalf, Sloan, thru 9/2.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Kulicke, Shikler plus collage constructions by Herder and postcard collages by Langenstein, thru 9/16.

FABER—666 Fifth (586-8411). Mon.-Sat. 10:30-5:45. Earrings by 50 leading American goldsmiths, thru 9/24.

FACADE—741 Madison (744-4997). Tues.-Fri. 2-6. Architectural, garden design, and theater pieces, thru 9/27.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5. New drawings by Baselitz, Berlant, de Kooning, Heizer, thru 9/16.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, artifacts, thru 9/12.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Man and nature by Church, Inness, Martin, Paxson, Richards, thru 10/1.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Master drawings and prints influenced by Graeco-Roman mythology, particularly strong in the Dutch and Flemish 17th-century, thru 9/1.

SABARSKY—987 Madison (628-6281). The German Expressionists Dix, Grosz, Kirchner, thru 9/30.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Avery, Hofmann, Moore, 9/1-30.

STEINBAUM—903 Madison (734-3373). Lifesize portraits by Hilson using graphite then erased from the canvases, thru 9/10.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. A century of change on the upper West Side seen through photos, maps plus the role of artists in revitalizing New York City communities, thru 9/17.

WEINTRAUB—992 Madison (879-1195). New acquisitions by Botero, Leger, Picasso, thru 9/30.

ZABRISKIE—724 Fifth (307-7430). Young French artists, thru 9/2.

SoHo

SUELLEN HABER—133 Greene (505-7800). Mon.-Sat. 11-5. The knot and the spiral in paintings and sculpture, thru 9/29.

HENOCH—80 Wooster (966-0303). Bidner, Evans, Reboli, 9/1-30.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, thru 9/7.

JACK—138 Prince (966-4235). Linear drawings, ceramics by Cocteau, collage by Laliberte, many others; thru 9/5.

22 WOOSTER—(431-5445). Paintings and drawings by Hanford, Rabinowitz, Schwinberg, and Sideman, thru 9/3.

VORPAL—465 W. Broadway (777-3939). Mon.-Sat. 10-6, Sun. 1-6. Biondi, Blackburn, Fischer, Morales, Timo, thru 8/30. . . Delacroix, Freed, Picasso, Smith; thru 9/10.

WESTBROADWAY—431 W. Broadway (966-2520). Bovard, Narret, Stanton, 9/3-22.

Other

ARSENAL—830 Fifth at 64th inside Central Park (360-8141). Mon.-Fri. 9:30-4:30. Animals in 3-D by Gifford, Resnik, Sterling; thru 9/2.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ART ON THE BEACH—Battery Park Landfill, Gate 18, Chambers and West Street (619-1955). Wed.-Sun. 12-5:30. Six installations by artist, architect, and performing artist, thru 9/25.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5:30. Mixed-media by gallery artists, thru 9/5.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CARIBBEAN CULTURAL CENTER—408 W. 58th (307-7420). Tues. 11-8 p.m., Wed.-Fri. 11-6, Sat. 1-5. Haitian tapestries, thru 9/23.

DUBELLE—40 W. 17th (929-6200). Tues.-Fri. 1-5. Hopkins, Martin, Meadmore, Parker, Smyth, thru 9/2.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Cartoon art including Dick, Garfield, Tracy, others, thru 9/30.

FIFTY-50—793 Broadway (777-3208). Mon.-Sat. 11-6:30. Designs from 1940 to 1953 by Ray and Charles Eames, thru 9/10.

GREENWICH ART BARN—143 Lower Cross Road, Greenwich, Ct. (203-661-9048). Tues.-Sat. 10-3, Sun. 1-4. Paintings, sculpture, collage, thru 9/4.

GUILD HALL—158 Main, East Hampton (516-324-0806). Mon.-Sat. 10-5, Sun. 2-5. Larry Rivers presents "Performing for the Family," thru 9/11.

ITC CENTER—866 Second (371-0699). Mon.-Fri. 12-5. Video graphics, logos, posters, illustrations, thru 9/30.

PROTETCH MCNEIL—214 Lafayette (226-8957). Large scale sculpture by Armajani, Aycock, Burton, Chamberlain, Ferrara, Miss, thru 9/2.

RYAN—452 Columbus (799-2304). Tues., Wed., Fri. 12-7, Thurs. 12-9, Sat. 12-6, Sun. 1-5. Contemporary prints by Bailey, Haas, Katz, Longo, Plotkin, 8/31-9/22.

SALVATORE ALA—32 W. 20th (675-3267). Mon.-Fri. 11-5. Five young Roman artists, thru 9/15.

ZIM-LERNER—123 University Pl. (777-1907). Allegorical paintings by Irland, Quigley, Palmer, erotic drawings by Rex, photos by Juster, Hodson; thru 9/22.

THE HAMPTONS—Most galleries are showing group shows of gallery artists. 516 area code is necessary. *Adagio,* Montauk Highway, Bridgehampton (537-7783). . . *Elaine Benson,* Montauk Highway, Bridgehampton (766-2417), closed Wed., daily 12-6. . . *Peter S. Loonam,* Main Street, Bridgehampton (537-3775), Tues.-Sat. 10-5, Sun. 1-4. . . *Gallery East,* 257 Pantigo Road, East Hampton (324-9393), closed Wed. . . . *Vered,* 70A Park Place, East Hampton (324-3303). . . *Louise Himelfarb,* 38 Main Street, Southampton (283-4777), Fri.-Sat. 11-5. . . *Marie Pellicone,* 89 Jobs Lane, Southampton (283-6833) Wed.-Sun. 4-9 p.m. . . *Southampton,* 47E Jobs Lane, Southampton (764-8733). . . *Gayle Wilson,* 48 Jobs Lane, Southampton (283-7430), daily 11-6, Sun. 12-5, closed Wed. . . . *Chrysalis,* 83 Main Street, Westhampton Beach (288-9178). . . *Peri-Renneth,* 65 Main Street, Westhampton (288-5364), Mon.-Sun. 11-6.

Photography

PAUL CICCOTELLI—Laser videos projected onto the viewer, 9/1-10/1. Jañapa, 303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

ALFRED OLUSEGUN FAYEMI—An African's perspective on Nigeria and its people, thru 8/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri., Sat. 3-10 p.m.

ERIC FREEDMAN—Wildflowers of British Columbia, thru 9/9. Horticultural Society, 128 W. 58th (757-0915). Mon.-Fri. 9-5, Wed. til 7.

GALERIA VENEZUELA—7 E. 51st (826-1660). "Nos Americas," contemporary views of the Continent from Peru, U.S. Venezuela, Chile; thru 9/17.

MICHAEL GEORGE/RUTH ORKIN—Central Park by each, thru 9/11. Dairy, Central Park at 65th, west of the Zoo (397-3156).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. From the American National Archives, 1860 to 1960 including Adams, Brady, Hine, Lange, plus the railroad of the 1950's by Link; thru 9/22.

ARTHUR MCKINLEY—Views from the Top - Manhattan's Corporate Vantage Points, thru 9/16. Donnell Library Center, 20 W. 53rd (221-7676).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

NIKON HOUSE—620 Fifth (586-3907). International photo contest, thru 8/31.

LADY OSTAPECK—40 composed portraits in sepia, some in antique clothing; thru 8/31. Modernage, 1150 Avenue of the Americas (997-1800).

OVERSEAS PRESS CLUB—52 E. 41st (764-1133). Daily 9-7 p.m. The Kurds, thru 9/7.

SEAGRAM—375 Park (572-7379). Mon.-Fri. 10-4. People in an urban environment by Evans, Hine, Lee, Riis, Weegee, thru 9/16.

THEO SOLOMON—A sociological view of Egypt; New Jersey, thru 9/5. The Cathedral of St. John The Divine, 1047 Amsterdam (678-6900).

RON TERNER—Mexican images, thru 9/4. Focal Point, 278 City Island Avenue, City Island (885-1403).

SCOTT WILLIAMS—Geometric surfaces usually of building and doorway details, 9/1-30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri.-Sat. 3-10 p.m.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria *and Albert Museum, London; thru 9/18*. . . **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free *Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples;* 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Victorian Natural History Bindings and Illustrations; thru 9/20. . . African Textiles; thru 12/4. . . Visions of Space: Weavings of Astronomical Scenes; thru 8/31. . . South of Winter: Scenes from the Aransas Wildlife Refuge; thru 11/30. . . A Celebration of Birds: Louis Agassiz Fuertes and his Art; thru 10/2. . . Natural History Photo Contest Winners; thru 10/31.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. *Laszalo Moholy-Nagy-Fotoplastiks: The Bauhaus* Years; thru 9/25.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . The Great East River Bridge; thru 9/5. . . Wilbour in Egypt: America's First *Egyptologist; thru Aug. . . Philip Pearlstein: A Retro*spective; thru 9/25. . . Gene Baro Collects; thru 9/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Urban Documents: 20th-Century American Prints; thru 9/4. . . Photography and Architechture: 1839-1939; thru 10/16. . . A Penny *Saved: Architecture in Cast Iron Toy Banks*; thru 10/23. . . Frank Lloyd Wright and the Prairie School; 8/30-12/31.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11. . . Recent European Painting; thru 9/4. . . Recent Acquisitions; thru 9/25.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A McDonnell-Douglas F-4 "Phantom," supersonic jet; and F-3H "Demon" jet fighter.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, (free Tues. 5-8). Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity. . . A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29. . . The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2. . . A British Portrait: Photographs by Judy Goldhill; thru 10/2. . . The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Fashion Institute: La Belle Epoque; thru 9/4. . . The Ruth and Harold D. Uris Center for Education: *Collaborations;* thru 10/2. . . Color and Shape in American Indian Art; thru 9/4. . . Constable's England; thru 9/4. . . The World of Henry Moore: 60 Years of His Art; thru 9/25. . . Charles Willson Peale and His World; thru 9/4. . . Chinese Paintings: Major Artists and Themes; thru 11/1. . . Egyptian Reinstallation: Phase III. . . Familiar Faces: French Portraits in Prints; thru 10/23. . . Twentieth Century Masters: The Thyssen-Bornemisza Collection; 8/31-11/27.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Closed thru August.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; thru 9/18.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . A Child's World: The Helen Pep Collection; thru 12/31. . . Arctic Art: Eskimo Ivory; thru 12/31.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Thru 9/17, *The Early Days,* a new documentary about the Beatles. . . Bob and Ray; thru 9/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . British New York: 1664-1783; thru 11/27. . . Worth in the Limelight; thru 9/5. . . Building the Brooklyn Bridge; thru 9/5. . . Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. . . **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29/84.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography. . . Contemporary Portrait Gallery. . . Light Years; thru Dec.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Mondrian: New York Studio Compositions; thru 9/27. . . *Some Contemporary Prints; thru 9/27*. . . Jim Dine: A Heart at the Opera; thru 10/11. . . Miro and Picasso in the Museum Collection; thru 9/13.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Arthur Singer: Birds of the World; thru 9/25. . . Seven Artists: Brown, Chwatsky, Garelick,Giordano, Grayson, Seidler, Shapiro; thru 9/25.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. California Counterpoint: New West Coast Architecture; thru 9/15. . . Lars Sonck, Architect; thru 9/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30. . . Lewis Hine Photographs: Fellow Immigrants—A Sketch of Ethnic Life and Literature in New York; thru 9/1. . . Simon Bolivar: *Liberator; thru 8/30.*

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Made in Queens; thru 9/25. . . Photographs by Kenji Nakahashi; thru 9/11. . . A Printer's Perspective: Jeryl Parker Editions; thru 9/18. . . Twentieth-Century Art from the *Metropolitan Museum of* Art: Selected Recent Acquisitions; thru 10/16.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Savoy: A three-dimensional installation of the Savoy Ballroom; thru 9/7. . . Gifts and Promised Gifts; thru 9/11.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 *cents. Lost Architecture of Kiev; thru 9/4*. . . Ukrainian Folk Costumes. . . Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . *Minimalism to Ex*pressionism: Painting and Sculpture since 1965; thru 12/4. . . Prehistoric Pottery of the Southwest; thru 9/11. . . Grant Wood: The Regionalist Vision; thru 9/4.

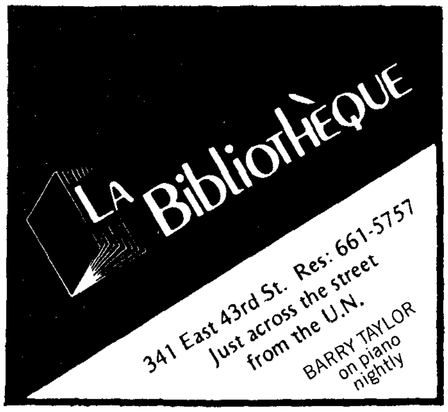
Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 9/13. . . **East,** 219 E. 67th St. (570-4141). Next sale 9/13.

DOYLE—175 E. 87th St. (427-2730). Next sale 9/14.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/15.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). Next sales 9/13, 9/14.



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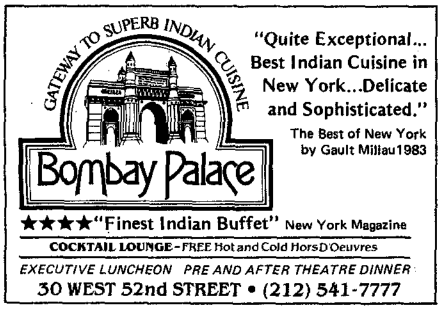

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS—Same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 29

SANTANA—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

THE LEXINGTON TRIO—DeCall, Villa-Lobos, Molino, Andriessen. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DOYENNE, featuring Sarah Nagourney. Jazz. Citicorp Atrium at 6. Free.

MARC PONTHUS, pianist. Beethoven, Mozart, Ravel. The Gazebo, Washington Market Park, Greenwich and Chamber Sts., at 6:30. Free.

NEW YORK PHILHARMONIC, James Conlon conductor. Liszt's *Mephisto Waltz;* Schubert's Symphony No. 3; Dvorak's Symphony No. 9, "New World." Co-op City Greenway, Bronx, at 8. Free.

Tuesday, August 30

PETER BASQUIN, pianist. Mozart, Schubert. Trinity Church, Broadway and Wall St., at 12:45. Free.

SANTANA—See 8/29.

MIKE SEEGER—Traditional folk music. Eagle Tavern, 355 W. 14th St. (924-0275), at 8. $6; children and seniors, $3.

STEVE GROVES—Jazz. City Hall steps, between Park Row and Broadway, at noon. Free.

DEUCE—Original jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

FRANK FERRUCCI SEXTET—Original jazz and Latin music. Astor Pl., Cooper Square Park, at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of the Verdi *Requiem,* as the season's finale. CAMI Hall, 165 W. 57th St., at 7:30. $4.

BROOKLYN BACH FESTIVAL, Clifford Gilmore music director. Vocal and instrumental music includes the Brandenburg Concerto No. 4; Trio Sonata in G; Cantatas Nos. 156 and 209; Violin Concerto in E. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $7.

THE REVELATIONS—Doo-wop music. Seaside Park, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

BETTE MIDLER—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $15-$25.

Wednesday, August 31

NEW YORK PHILOMUSICA—Thirteen members of the ensemble play Krommer, Beethoven, Haydn, and Mozart. CUNY Graduate Center Mall, 33 W. 42nd St., at 12:15. Free.

ALBERT DAILY & FRIENDS—Jazz. Upper Plaza, 55 Water St., at noon. Free.

MR. SPATS—A quintet, with vocalist. Also the Loremil Machado Afro-Brazilian Dance Ensemble. Bell Plaza, west of Sixth Ave. on 42nd St., at noon. Free.

BILL TURNER & BLUE SMOKE—Fifties music. World Trade Center Fountain Plaza at noon. Free.

PAT PERONE TRIO—Jazz. Port Authority waiting room, south wing, Eighth Ave. at 40th St., at noon. Free.

KIRK NUROCK—His "Sonata for Piano and Dogs," featuring scat soloists, live dogs, and audience participation. Creative Time's Art in the Anchorage, Cadman Plaza West and Front St., Brooklyn (571-2206), at 8. $5.

BETTE MIDLER—See 8/30.

Thursday, September 1

CULTURE CLUB—Pier 84, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

THE DANSKER TRIO—Renaissance dances and a trio by Beethoven. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK PHILOMUSICA—See 8/31 for program. Today, at International Paper Plaza, east of Sixth Ave., at 12:15. Free.

MIKE TOTO—Stage band. City Hall steps, between Park Row and Broadway, at noon. Free.

JOHN DANSER ORCHESTRA—Big-band sounds Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:15 Free.

FIRE & ICE/G. WILLIAMS—Disco music. Port Authority north wing, Eighth Ave. and 42nd St., at 4. Free.

BARGEMUSIC RESIDENT MUSICIANS—Mozart's Viola Quintet in g; Tchaikovsky's Sextet in d, "Souvenir de Florence." Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

BREUCKELEN BRASS QUINTET—John Paul Jones/Cannonball Park, Fourth Ave. and 101st St., Brooklyn, at 7:30. Free.

Friday, September 2

NEW YORK PHILOMUSICA—See 8/31. Today, at Battery Park, north end.

JOHNNY ZAMOT ORCHESTRA—Jazz-salsa. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:15. Free.

GREGORY SKAFF QUARTET—Jazz. Upper Plaza, 55 Water St, at noon. Free.

L.D. FRAZIER AND CO.—Jazz. Citicorp Atrium 6. Free.

JEFFERSON STARSHIP—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50. Dancing till midnight.

Saturday, September 3

TED CURSON—Jazz. Citicorp Atrium at 6. Free.

FOOTLIGHT PLAYERS, music from Gilbert and Sullivan to "Fiddler." On the Lam Street Band, New Orleans brass. Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. overpass, Brooklyn, at 12:30. Free.

WATERLOO FESTIVAL FOR THE ARTS—First annual Folk Festival, with Judy Collins, Don McLean and the Roches, others. Stanhope, N.J. (201-347-4700), noon-10 p.m. $10; $18 includes Sun.

Sunday, September 4

NAUMBURG ORCHESTRA, Jens Nygaard conductor; violinist Erick Friedman. Rossini's *Tancredi* Overture; Respighi's *The Birds;* Cowell's *Hymn and Fuguing Tune* No. 2; Mendelssohn's Violin Concerto in e. Lincoln Center Damrosch Park at 8. Free.

NEW YORK PHILOMUSICA—See 8/31 for program. Today, at 1, at the Dairy, Central Park, west of the Zoo at 65th St. Free.

LABOR DAY SPECTACULAR—"The Best of Centerfold." 263 W. 86th St. (866-4454), at 7:45. $4.

ST. PETER'S CHURCH, Lexington Ave. and 54th St. (935-2200). At 5, Jazz Vespers, with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7, pianist Exa Louise Brown.

ROBERTA RUST, pianist. Citicorp Atrium at noon. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park bandshell, Queens, at 3. Free.

BARGEMUSIC RESIDENT MUSICIANS—See 9/1. Today at 1:30 and 4.

OPERA RENAISSANCE GUILD—Classical and operatic selections. Seaside Park, Ocean Pkwy. and W. 5th St., Brooklyn, at 7:30. Free.

WATERLOO FESTIVAL FOR THE ARTS—See 9/3. Today, 10-6. $10.

Monday, September 5

JAMES R. LAWSON, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

DOROTHY PARK—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 1. Free.

Opera

NEW YORK CITY OPERA—Season suspended during the current labor dispute.

THE TELEPHONE/AMAHL AND THE NIGHT VISITORS, by Menotti. Herbert Mayer conducting; with Charlie Coleman, Ann Gardner, Jean-Pierre Pellaton, Spencer Edmonds-Smith, Jim Peebles, Kathryn Fields, Mark Gamell. The Gazebo, Washington Market Park, Greenwich and Chambers Sts., 9/5 at 6:30. Free.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 8/31-9/11, Gilbert and Sullivan's *The Pirates of Penzance.* Wed.-Sat. at 8:30; Wed. at 2; Sat. and Sun. at 4. Wed. and Thurs., $7-$12; Fri.-Sun., $7-$12.50.

CHAMBER OPERA THEATRE OF NEW YORK—Soprano Phyllis Hunter, mezzo-soprano Sharon Munden, tenor Charles Abruzzo, pianist David Holkeboer. "An Evening of La Belle Epoque de France," scenes and arias. Harkness Atrium, 61 W. 62nd St. (496-0058), 8/31 at 6. Free.

EMILLE OPERA GALA—Soprano Hei Kyung Hong, bass Myung Ji Kim, pianist Leon Unger, other artists. Arias by Puccini, Verdi, Bellini, Mozart, others. Merkin Concert Hall, 9/1 at 8. $20.

DONA FRANCISQUITA, a Spanish zarzuela. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). 9/3, 17 at 8; 9/4 at 3; 9/18 at 7. $10, $12.

SCOVASSO OPERA COMPANY—A concert of arias, at Seaside Park, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, 8/31 at 7:30. Free.

Dance

ALVIN AILEY REPERTORY ENSEMBLE—Finale of Lincoln Center Out-of-Doors. 8/29 at 8:15, Damrosch Park. Free.

JOHANNA BOYCE—Also work by visual artist Nena Humphrey and architect Kathleen Ligon. Creative Time's Art on the Beach, Battery Park City Landfill, Gate 18, Chambers and West Sts. 9/4, 11 at 6:30. $5.

MARJORIE GAMSO—Two new dances by her, "Fugitive Furniture" and "Balcony Scene." Medicine Show Theatre Ensemble, Newfoundland, 6 W. 18th St. (532-2740). 8/29, 30 at 8:30. Contribution.

LOREMIL MACHADO—Afro-Brazilian ensemble. Also Mr. Spats, a musical quintet, with vocalist. Bell Plaza, 42nd St. west of Sixth Ave., 8/31 at noon. Free.

NEW YORK SPANISH DANCE TROUPE—Classical, flamenco, and Argentine tango, with two guitarists and a singer. Central Park 72nd Street Naumburg Bandshell, off Fifth Ave., 8/31 at 7:30. Free.

WALTER NICKS DANCE COMPANY—Dancemobile, at Grant's Tomb, Riverside Dr. and 122nd St., 9/1 at 8:30. Free.

OTHER EVENTS

Happenings

FAIRS AND FESTIVALS, in town and nearby, for summer's final holiday weekend: 9/4, noon-7, the annual Labor Day Street Fair, for and by all of us working people of New York, on W. 42nd St., between Ninth and Tenth Aves. The Bread and Puppet Theatre, the Widespread (Depression) Jazz Orchestra, percussionist Daniel Ponce, and many more will entertain, and there'll be a health fair, films, skill demonstrations (milliners and house-builders)... The Richmond County Fair, at Richmondtown Restoration, 441 Clarke Ave., S.I. (351-1611), 9/3-4, 10-8, with a rain date 3/5. $3.50 adults, $2 seniors and students, $1 children 6-12. Concerts, dancing, pony rides, crafts demonstrations, tomato weighing contests, martial arts. It's a prodigious all-day schedule both days... The ongoing Renaissance Festival at Sterling Forest, in Tuxedo, N.Y. (914-351-5171), has an extra day this weekend, 9/3-5, 11-6, before winding down 9/10-11. It's all costumed fantasy, with minstrels, jousters, magicians, horsemanship, and lots of goings-on all day. $7.50, 6-12 $3, Sat.and Mon.; $8, 6-12 $3.50, Sun. .. Up in New Paltz, N.Y., off the N.Y. Thruway at Exit 18, the Woodstock-New Paltz Arts and Crafts Pair opens up for another weekend, 9/2-5, at the Ulster County Fairgrounds. 300 craftspeople will be on hand, with detailed and unique demonstrations. A new wrinkle: a fiber and jewelry fashion show Sat. and Sun. at 2 each day. Fri. 12-7, Sat. and Sun. 10-7; Mon. 10-6. Adults $3.50, seniors $2, children 3-12 $1.

MORE HOLIDAY-WEEK HIGHLIGHTS—The autumn half of the Washington Square Outdoor Art Festival opens 9/3-5, and continues two more weekends, Sat. and Sun. only, noon-sundown. 500-plus artists and sculptors, with some craftsmen too. Surrounding the Square, at the foot of Fifth Ave., then south to Houston, north to 13th, east to University Pl., and a few exhibitors as far west as Sixth Ave... Chelsea celebrates 9/5, centering the fun around Kelly Playground, 17th St. between Eighth and Ninth Aves., which will become an Outdoor Arts Fair, 1-5. Sculptors, artists, craftsmen will be on hand, and entertainers include puppets and marionettes, the Glenn Lund Dance Company, children's dance-theater people, and jazz jivers... Movies in the Park, a free outdoor film festival, turns Cedar Hill, 79th St. and Fifth Ave., Central Park, into a walk-in movie house. Date is 9/4, 8:30 p.m. (raindate 9/5). The fare is new, short films by independent filmmakers and this year's subjects cover cartoon fantasy, martial arts, and more... Coney Island will again be the site for the West Point Parachute Jump Team's performances,9/3-5, at 1:30 each day. Among their maneuvers: a flag jump, a baton pass, and a star formation. Scary, but we can just watch, for free... A South African dialogue winds up the "other" events at the Greenwich Village Jazz Festival. It's 9/2, at 4,and it's at Sweet Basil, 88 Seventh Ave. So. Free. Abdullah Ibrahim (Dollar Brand), and UN Chief Representative of the African National Congress Johnny Makhatini will take part... The Trekkies are coming, and will be at the Travelodge International Hotel, JKF Airport, 9/3-4, for their *Star Trek Convention*—Sat. 10-9, Sun. 10-6; $10, $5 children 6-12. Trivia, art, slide shows, masquerade ball—the works (995-9000).

THE EIGHTH WONDER—Sound and Light spectacle on the Brooklyn Bridge. 8/31-9/5 at 9 and 9:45 p.m., at both Peck Slip at South St., Manhattan, and Fulton Ferry Landing, Brooklyn. $2 (582-1586).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

FAMILY PLANS—A couple of events geared for the family are on this week: The Children's Book Council is in town for "Everychild: The American Conference," and has set aside 8/31 as Family Day, noon to 8, at the New York Hilton, Sixth Ave. and 53rd St. Authors (Judy Blume is one), illustrators, and other book-minded people will be on hand to talk to everybody, read aloud, show films, and stage exhibits about books, television, and other media, toys, games, and so on. Adults $8, $2 children and teens (254-2666)... The New York Botanical Garden's annual Family Weekend: 9/3-5, 10-5. A plant sale, theater and dance, arts and crafts, activities like papermaking and face-painting, contests and games. It's all free, and if you want to check the schedule, try 229-8700.

Tours

BROOKLYN BRIDGE, *a Centennial Celebration.* Walk with the Museum of the City of New York (534-1672). Includes downtown Manhattan and meets on City Hall steps, Broadway and Park Row, 9/4 at 1:30. $5.

GARDEN WALK—Dr. Thomas Delendick talks about "Aquatic Plants II." Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 8/31 at 1. $6.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 9/5 at 2, meet at Brooklyn Heights Library, 280 Cadman Plaza, for an architecture-history tour of this part of Brooklyn. $3, good for 1-year membership.

MAGICAL PLANT WALKS, with Madeline Greene. Learn how to find and use wild plants, on weekend day trips. 9/3, 9/4, Manhattan. $15. 9/3 is an Indian walk. Phone 777-5658 for meeting place and time.

URBAN PARK RANGERS, free tours and workshops. In the Bronx: 9/3, at 10 a.m., a model-boat-building workshop at Crotona Ranger Headquarters on Indian Lake, east of Crotona Ave. between Claremont Pkwy. and Crotona Park North (598-0096). 9/3, at 1, meet at the Environmental Center across from Section 1, Orchard Beach, for a session on coastal ecology (548-7070). 9/4 at 1, meet at same place as directly above for a nature tour of Pelham Bay Park. 9/4 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7070), for a walk and talk about insects... In Brooklyn (856-4210): 9/4 at 1, meet at Prospect Park Children's Farm for a workshop involving bees... 8/30 and 9/1, each at 7 a.m., each a Central Park tour on horseback (724-5101 to reserve a horse, with regular rates applying); 8/30, bridges and arches; 9/1, history and design. 9/3 at 1, meet at the 110th St. boathouse in Central Park for a tour of the park's north end. 9/4 at 2, meet at the Dairy, 65th St. west of the Central Park Zoo, for a mathematical nature tour... In Queens (699-6722): 9/2 at 8 (must pre-register for this), a star-gazing session in Cunningham Park... Staten Island (442-1304): 9/4 at noon, a 15-mile bicycle tour of historic spots and parklands; meet at Richmondtown Restoration parking lot, and take lunch for a picnic.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 9/3: Jones Beach, L.I. 9/4: Forest Park, Queens. 9/5: Allaire State Park, N.J. (291-6825 for meeting places.) $15.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

REGULARLY SCHEDULED TOURS—Greenwich Village, every day at 11 and 2, for two hours; reservations only (226-1426); $5, under 16 $3.50... Once Around the Park, Bryant Park that is. Thurs. at 12:30, from the flower market, SE corner of Sixth Ave. and 42nd St. Free... Brooklyn Bridge and the Anchorage, Mon. and Fri. at 6, thru 10/10. Starts at City Hall Park; $4 (636-1920)... Wave Hill, 249th St. and Independence Ave. (549-2055), Riverdale; walks in the greenhouse and gardens; Sun. at 2:15. Free... Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Tour of the Biblical Garden, Sat. 11-2. Free... Alley Pond Park, in Queens: Walks thru Woodlands; Wed. at 10 a.m., Sat. at 1. Meet at Woodland Nature Center in the upper parking lot, north of Grand Central Pkwy. $1.

COUNTRY CYCLING—One-day trips outside the city, with transportation provided to starting point for you and your bike. Write or call for weekend schedules: Country Cycling Tours, 167 W. 83rd St. (874-5151).

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 8/29-31 at 7:35, vs. Los Angeles. 9/2 at 8:05, 3 at 7:35, 4 at 1:35, vs. San Diego. 9/5-7 at 7:35, vs. Philadelphia... **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. Away thru 9/8.

FOOTBALL—New York Giants, at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $11, $14, if available. 9/4 at 1, vs. Los Angeles.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 9/2 at 8, vs. *Toronto.*

TENNIS—The U.S. Open, 8/30-9/11, at the U.S.T.A. National Tennis Center, Flushing Meadow Park, Queens (271-5100). The final weekend is, naturally, long sold out; so are the day sessions of 9/3-5. There are night sessions, too, thru 9/8. The ticket range is $8-$20 for whatever is left.

Children

DREAMSTUFF PUPPETS—Exxon Park, west of Sixth Ave., 49th-50th Sts. 8/30 at 12:30. Free.

KIDS' DAY AT THE MARKET—Citicorp Atrium, Lexington Ave. and 54th St. (559-2330). 9/3 at 11 a.m.: magician Montague Chadbourne. Free.

INTREPID SEA-AIR-SPACE MUSEUM, Pier 86, W. 46th St. and the Hudson River. 8/29, "Glider Day"—test your skill. Contests, prizes, etc. Beginning at 10:30 a.m. $3; adults $6.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

STEPHEN KONZEN, escape artist, plus the film "Houdini Never Died." Queensborough Public Library, 86-01 Broadway, Elmhurst, 8/31 at 3. Free.

PAUL RAJECKAS, mime. McKinley Park, Fort Hamilton Pkwy. and 75th St., Brooklyn. 8/31 at 1. Free.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun.

FILM FESTIVAL—Public Library, Hudson Park branch, 10 Seventh Ave. So. (243-6876). Tues. at 10:30 a.m. 8/30: "Tom Thumb." Free.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. at 1, 2:30, and 4. $4 (reservations; all adults must be with a child).

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St. (644-9400), second floor. Weekdays: puppet show with Edna Schneider at 2:30; magic show by David Roth at 3. Free.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. only, noon-5, thru summer. 50 cents, adults $1. Preview of fall show, "Soundtracks," on music and sound. Related programs: Wed. at 1:30, "Soundplay"; Fri. at 1:30, films. Note: there is a new program that enables the hearing-impaired to enjoy the exhibit.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. "Spice of Life" summer programs include workshops and other activities. Week of 8/29: "The Colorful World of Water."

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5. Closed weekends. $1, $2 adults. Call for summer-program specifics.

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. Tues. and Thurs. at 10:30 and 1:30, puppet theater with folk tales.

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Wed. in July and Aug.: drop-in sessions for informal learning activities with farm themes, 10-noon, and group entertainment from 1 to 3. $1.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market selection of fresh fish, lobsters from tank, Coho salmon. Res. sug. L daily 11:30-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Pianist nightly from 6. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. American. Spcls: poached salmon, steak salad, grilled lamb chop. L Mon.-Fri. noon-3. Br Sun. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Outdoor garden. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. Sidewalk cafe. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum

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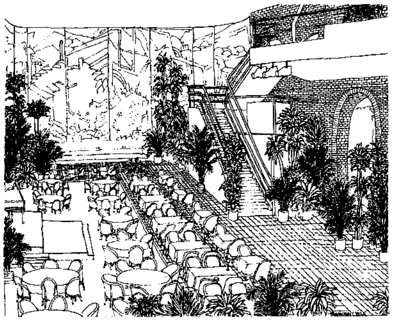

101 Greene Street (Between Prince and Spring) 925-2415

RESTAURANT DIRECTORY

lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 **THINGS TO EAT—101 Park Ave., at 41st St.,** 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: terrine of sole with lobster and truffles, smoked shrimp and Louisiana crayfish with wild mushrooms, tournedos of veal with wild mushrooms and crème fraîche. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pre-theater D 5:30-7:30. Ent. Mon.-Fri. 5:30-1. Closed Sat.-Sun. thru 9/9. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. *Casual. Continental. Spcls: rack of lamb, fresh fish,* tapas. Res. sug. D only Tues.-Sat. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed thru 9/5. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4:30-9. Pianist Mon.-Fri. eves. Closed Sat.-Sun. thru Sept. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. *Italian-Continental. Spcl:* veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. *Dress opt. Classical Italian. Spcls: game, fettuccine.* Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed thru 9/5. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:30. Complete pre-theater D 5:30-7. **(M)** AE, DC.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed thru 9/5. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Call Mon.-Fri.noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 9/6. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/6. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 4:30-6:30. Complete L. Closed Sun. (I) AE, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

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RESTAURANT DIRECTORY

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. *Dress opt. American. Spcls: prime sirloin,* veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, *Sun. from* 4:30. *Complete* L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. *Formal.* Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, *hamburger on pita bread. Open daily* 11:30-9. **(I)** No Credit Cards.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 486-5700. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D Mon.-Sat. 6-10, Sun. from 5:30. Pianist Mon.-Fri. 6-10. **(M-E)** **(M)** **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E)** **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

RIO DE JANEIRO BOAT 57—41 W. 57th St., 935-1232. Dress opt. Brazilian-Portuguese-Seafood. Spcls: mariscada, camarao à Baiana, combination Boat 57 (for 2). Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed thru 9/5. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla

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564-1819

Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 **E. 81st St.,** 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: *shrimp with honey mustard, roast* quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: warm salmon *and spinach salad, charcoal grilled salmon steak,* lemon and berry mousse cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NEW YORKER—1378 Third Ave., bet. 78th-79th Sts., 734-0005. Casual. Nouvelle-Italian. Spcls: fishermans delight, veal chop, broiled red snapper. Res. sug. L Mon.-Fri. noon-3:45. Br Sat.-Sun. noon-3:45. D daily 5-12:30. **(I-M)** AE, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** *English afternoon tea* Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors *d'oeuvres.* Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, *beef braciola, veal piccata. Res. sug. D only* Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2, Sun. 4-midnight. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AMSTERDAM CAFE—1207 Amsterdam Ave., bet. 119th-120th Sts., *662-6330. Casual. American-*Continental. Spcls: steaks, veal, seafood. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D daily 5-1 a.m. **(I-M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 ***Columbus*** **Ave., bet. 70th-71st Sts.,** 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole *fish gumbo, Maryland spiced crabs, Maryland crab* cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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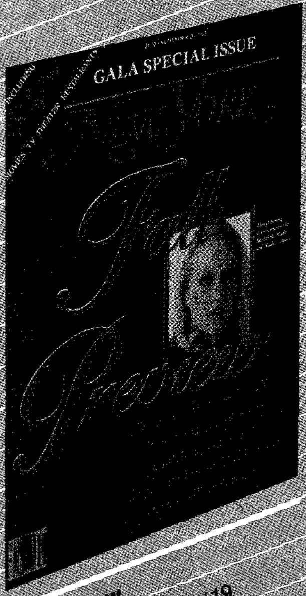
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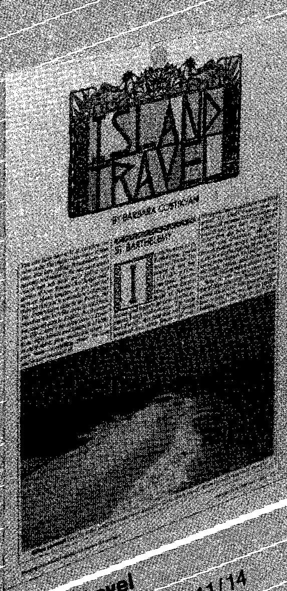
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NEW YORK

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 8/29, Thomas Chapin Sextet. 8/30-9/4, Stanley Turrentine. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 8/30, 31, Art Ensemble of Chicago. 9/1, alive and on film, *Sight Gags,* an evening of visual comedy, with five acts, hosted by Tom Settimi. 9/2, Bill Monroe & The Bluegrass Boys. 9/3, 4, Asleep at the Wheel. 9/5, 6, Allan Holdsworth. 9/9, 10, Monteith and Rand; Bonnie Koloc. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/29-9/3, Richie Bierach with Michael Moore. 9/4, Kirk Lightsey. 9/5-10, Steve Kuhn & Harvie Swartz. Music from 9:45. AE, CB, DC.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz & Blues & Dixieland Band. Music from 8-11. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. 8/31-9/24, Alberta Hunter returns, Wed.-Sat. at 9:30. Singer Peter Dear, Sun.-Tues. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/30, Mike Seeger. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/29, 9/5, Ed Polcer's Quintet. 8/30-9/3, Balaban & Cats. 9/4, Widespread Jazz Orchestra. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/30-9/4, The Illinois Jacquet Big Band, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/29, 9/5, Lynn Samuels. 8/30, Ilene Weiss, Bob Foti, Carrie, Elliot Sallow. 9/2, Danny Kalb Band. 9/4, Jane Brucker. 9/6, David Roche. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Every Sun. from 11:45-3:45, pianist Brooks Kerr. 8/29, 30, Joanne Brackeen Duo. 8/31, Bob Cunningham, Bross Townsend with Ebony Jo Ann. 9/1-3, Amina Claudine Myers. 9/4, 5, Hilton Ruiz & Major Holly. 9/6-8, The Albert Dailey Duo. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. 8/31-9/4, Jack Fragomeni Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun.-Mon., Junior Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 8/30, 31, Ricky Ford Quartet. 9/1-4, Reggie Workman and Top Shelf. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/10, pianist-singer Buddy Barnes in *"To Mabel Mercer With Love"*, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 8/29, Jimmy Madison Quintet. 8/31, Jack Walrath Group with special guest George Adams. 9/1, Harry Sheppard Group with Arnie Lawrence. 9/2, Leroy Jenkins 'Sting'. 9/5, John Scofield Trio. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/22, Dolce Vita. No credit cards.

ROD GILBERT CAFÉ DES SPORTS—1319 Third Ave., bet. 75th & 76th Sts., 879-1001. Mon., singer Jane Conboy. Tues., Country Western with Soozie Tyrell. Wed., David Keyes Trio. Thurs., Raw Sugar Trio. Fri., Victoria Shaw Trio. AE, CB, DC, MC, V.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 8/30, 31, 9/6, 7, Richard Kaplan. 9/1-3, Exa Louise Brown. Tues.-Thurs. 8, 9:30 & 11, Fri.-Sat. 10, 11:30 & 1 a.m. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 8/29, Ed Palermo Big Band. 8/30, Shunzo Ono. 8/31, Connie James. 9/1, Doc Powell featuring Tom Barney and Kenny Kirkland. 9/2, Skip Anderson, Charlie Drayton and Lou Cortelezzi. 9/3, 4, Bob Mintzer. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/30, Street the Beat. 8/31, Reporter. 9/1, Falgares. 9/2, Sandi Rose; The Boobs. 9/3, Paramour; Mixx. 9/6, Troy and the Tornados. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/29, 9/5, Gil Evans' Orchestra. 8/30-9/4, Abdullah Ibrahim Quartet with Carlos Ward. 9/6-11, Ahmad Jamal. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 8/30-9/3, Ty Stephens sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon., showcase night. 9/2, 3, rhythm & blues legend Roscoe Gordon. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/29, Willie Colon and his Orchestra with jazz soloist Dave Valentin. 8/30-9/4, Bobby McFerrin and friends. Shows at 9:30 & 11:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 8/30-9/3, Lee Konitz Nonet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 8/30-9/4, Toshiko Akiyoshi with George Mraz. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 9/1-3, 5-10, Haywood Henry. 9/4, Dick Katz Quartet. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/29, Dixie Doughboys. 8/30, Juke Joint. 8/31, Soozie and Great Balls O' Fire. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/29, New Riders of the Purple Sage. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Mon., Tues., talent showcase. Sat., comedienne Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Comedian/impressionist Crazy Frankie Pace, comedian Richie Gold, comic/impressionist Gary De Lena, & comedian Danny Stone. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed. comedian Terry Day with magician Imam. Thurs., magician Mike Gallo with Terry Day. Fri., magician Slydini and comedian Morty Storm. Sat., magician David Charnee with Morty Storm. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/3, singer Michelle Celli with the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 8/31, 9/1, Jorge Dalto and the Inter-American Band. AE, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Wed.-Fri., The Wendel Stuart Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** *Banned in France*-comedy revue featuring the Bess Truman Players, Tues:, Thurs.-Sat. at 8 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway,* a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 8/30, Randy Rose AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view; thru 9/18, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/25, *Summer In Sirocco* musical revue featuring Myra Seller, Aris San, Carmella Coren, Elias Gregory, Jackie Hazaar and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by Steve Donovan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Ruth Andrews Wed.-Sun. with Steve Donovan alternating Mon. & Tues. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist 'Mary' plays Tues.-Sat. 6-10. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 10/15, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **Grill:** Thru 9/4, Clifton Hayes, Tues.,-Sun. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Thru 9/3, Joe Barone and Lilyann Carol, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

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NIGHTLIFE

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer-pianist Anne Phillips. Wed.-Thurs., Warren Vache. Fri. & Sat., pianist Jim Lyons. Sun., Savannah Sheiks. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 9/5, Adam Makowicz. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Jean Bernard, Tues.-Wed. 8-midnight. Thurs.-Sat., The Connie Henry Trio. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 8/29, Boomerstown Bunch-comic poetry reading. 8/30, Marion Gallo; Rosemary Loar. 8/31, Mary Gant & Tom Matthews. 9/1-3, Mary Gant & Tom Matthews; Karen Mason with Brian Lasser. 9/4, Ed Dixon. 9/6, 13, 20, 27, singer/comedian Stephen Hanan. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/29, Val Ryder. 8/30, Robbie Sanford. 8/31, *Loreli, Please Don't Sit That Way* comedy; Catherine Gillman. 9/2, Michael Christianson. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/29, Mike Abene. AE.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor in the lounge, Tues.-Wed. from 7. Pianist-singer Ann Hampton Callaway plays Thurs.-Sat. from 7. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Ben Martini performs Tues.-Thurs., Sun. 6-10, Fri.-Sat. 7-11. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Tues.-Fri., pianist-singer Thomas Booth. Sat.-Mon., Bill Zafetno. Music from 6 to closing. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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2 WCBS 212-975-4321
4 WNBC 212-664-4444
5 WNEW 212-535-1000
7 WABC 212-887-7777
9 WOR 212-764-7000
11 WPIX 212-949-1100
13 WNET 212-560-2000
21 WLIW 516-454-8866
31 WNYC 212-566-3112
H HOME BOX OFFICE 212-484-1100
S SHOWTIME 212-880-6600
N UPTOWN 212-942-7200
W WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 20-Minute Workout
H Thu/A Challenge for Robin Hood
Tue/**Movie**: Treasure Island
S Fri/Thunderbirds 2086
Tue/The Irishman

6:30
2 4 News
5 Popeye
11 Mighty Mouse
H Wed/Wild River
Fri/**Movie**: The Mouse and His Child
Mon/Electric Grandmother
S Wed/Piece of Cake

7:00
2 Morning News
4 Today
5 Wed-Fri;Mon/Bugs and Porky
Tue/Woody Woodpecker
7 Good Morning America
9 Jimmy Swaggart
11 Great Space Coaster
S Wed/**Movie**: Purlie
Thu/The Boy Who Turned Yellow

7:30
5 Wed-Fri;Mon/Popeye
Tue/Bugs and Porky
9 Jim Bakker
11 Josie and the Pussycats
H Wed/Consumer Reports Presents
Mon/Dr. Seuss on the Loose
Tue/**Movie**: Barbarosa
S Fri/**Movie**: The Bad News Bears
Mon/**Movie**: The Way of the Wind

8:00
5 Wed-Fri;Mon/Bugs & Porky
Tue/Woody Woodpecker
11 Tom & Jerry
H Wed/Inside the NFL
Thu/Video Jukebox
Fri/Fraggle Rock
Mon/**Movie**: Green Ice
S Thu/**Movie**: One on One
Fri/**Movie**: Singing Princess
Tue/Thunderbirds 2086

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on New Jersey
Fri/Newark and Reality
Tue/New Jersey Report
11 Superfriends
H Thu/Stevie Nicks In Concert
Fri/Inside the NFL

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Pink Panther
H Tue/Little River Band In Australia

9:30
2 Jokers Wild
5 My Three Sons
11 Munsters
H Wed/Fraggle Rock
Thu/**Movie**: Reds
S Wed,Fri,Mon/Aerobicise
Tue/Noel Buys a Suit

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Welcome Back Kotter
9 Romper Room
11 Mon-Thu/F-Troop
Fri/Insight
H Wed/Mr. Halpern & Mr. Johnson
Fri/**Movie**: Silence of the North
Mon/**Movie**: On Golden Pond
Tue/**Movie**: Smokey and the Bandit
S Wed/**Movie**: Her 12 Men
Thu/**Movie**: Beau Brummel
Fri/**Movie**: Merry Andrew
Mon/**Movie**: The Student Prince
W Wed/**Movie**: Millon $ Hockey Puck
Thu/**Movie**: Island of Adventure
Fri/**Movie**: The Eyes of the Amaryllis
Mon/**Movie**: Ransom
Tue/**Movie**: The Boys of Summer

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks
11 Wed-Fri; Tue/ Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Tom Cottle
7 Too Close For Comfort
9 News
11 Mon/New Jersey Now
H Wed/**Movie**: Star Wars

11:30
4 Dream House
5 Midday
7 Loving
9 You Asked For It
11 Rhoda
H Fri/**Movie**: Barbarosa

12 **NOON**
2 Wed-Fri;Tue/Tattletales
Mon/Lorne Greene's New Wilderness
4 Facts of Life
7 Family Feud
9 11 News
H Mon/Stopwatch
Tue/Neil Young In Concert
S Wed/**Movie**: Prisoners of the Lost Universe
Thu/**Movie**: Scrambled Feet
Fri/**Movie**: Lone Star Bar & Grill
Mon/**Movie**: Falling In Love Again
W Public Affairs

12:30
2 Wed-Fri;Tue/Young and the Restless
Mon/U.S. Open Tennis Championships
4 Search for Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: Katherine (1975). Sissy Spacek, Henry Winkler.
Thu/**Movie**: Trapeze (1956). Tony Curtis, Gina Lollobrigida.
Fri/**Movie**: Marty (1955). Ernest Borgnine, Betsy Blair.
Mon/**Movie**: Broken Lance (1954). Spencer Tracy, Katy Jurado.
Tue/**Movie**: The Sacketts (1979). Glenn Ford, Ruth Roman.
H Mon/**Movie**: Ticket to Heaven
S Tue/**Movie**: Goin' South

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: It's Always Fair Weather (1955). Gene Kelly, Cyd Charisse.
Thu/**Movie**: Louisiana Purchase (1941). Bob Hope, Vera Zorina.
Fri/**Movie**: Jacques Brel is Alive and Well and Living in Paris (1975). Elly Stone, Mort Shuman.
Mon/**Movie**: Hilda Crane (1956). Jean Simmons, Jean Pierre Aumont.
Tue/**Movie**: Woman Times Seven (1967). Shirley MacLaine, Alan Arkin.
H Wed-Fri,Tue/U.S. Open Tennis Championships
Tue/U.S. Open Tennis Championships
W Wed/**Movie**: Sunday In the Country
Thu/**Movie**: The Outlaw Josey Wales
Fri/**Movie**: The Sea Wolves
Mon/**Movie**: The Getting of Wisdom
Tue/**Movie**: Gallipoli

1:30
2 As the World Turns
H Thu/**Movie**: One on One

2:00
4 Another World
5 Make Room For Daddy
7 One Life to Live
S Wed,Fri,Mon/Aerobicise
Thu/**Movie**: Black Beauty
Tue/**Movie**: Mommie Dearest

2:30
2 Capitol
5 Popeye
11 Tue-Thu/Magic Garden
Mon/**Baseball**: Yankees vs. Milwaukee Brewers
Fri/Big Blue Marble
H Mon/**Movie**: Green Ice
S Wed/**Movie**: Way of the Wind
Fri/**Movie**: The Secret of NIMH
Mon/**Movie**: Paternity
Tue/The Americanization of Emily
W Mon/**Movie**: Roman Scandals

3:00
2 Guiding Light
4 Fantasy
5 Hanna Barbera
7 General Hospital
9 Ironside
11 Tue-Fri/Tom and Jerry
W Wed/C.B. Heroes
Fri/**Movie**: The Boys of Summer
Mon/**Movie**: The Pride of the Yankees
Tue/**Movie**: SardinianKidnapping

3:30
5 Wed-Fri;Mon/Bugs and Porky
Tue/Woody Woodpecker and Bugs
11 Tue-Fri/Scooby Doo
S Thu/The Boy Who Turned Yellow
W Thurs/**Movie**: Neighbors

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie**: Quick! Before It Melts (1964). George Maharis, Anjanette Comer
Thu/**Movie**: Summer Stock (1951). Judy Garland, Gene Kelly.
Fri/**Movie**: In the Good Old Summertime (1949). Van Johnson, Judy Garland.
Mon/**Movie**: The Mad Bomber (1972). Vince Edwards, Chuck Connors.
Tue/**Movie**: Dirty Money (1974). Alain Delon, Catherine Deneuve.
11 Tue-Fri/Pink Panther
13 Sesame Street (cc)
H Wed/Consumer Reports Presents
Thu/A Challenge for Robin Hood
Fri/**Movie**: The Mouse and His Child
Tue/**Movie**: Treasure Island
S Fri/The Color of Friendship
W Wed/Lincoln County

4:30
4 More Real People
5 Gilligan's Island
7 Eyewitness Extra
11 Tue-Fri/Mork and Mindy
H Wed/Fraggle Rock
Mon/The Electric Grandmother
S Wed/**Movie**: Race for Your Life, Charlie Brown
Mon/**Movie**: Whoopee
Tue/**Movie**: Thunderbirds 2086

4:40
S Thu/**Movie**: Thunderbirds 2086

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Hank Williams
S Fri/**Movie**: Singing Princess
W Wed/Safari 3000
Fri/The Boy Who Turned Yellow
Tue/The Kid From Left Field

5:30
13 Wed-Fri/ Tue Electric Company
Mon/High Feather
H Fri/Fraggle Rock
Mon/**Movie**: Dr. Seuss on the Loose
S Tue/**Movie**: Silence of the North
W Thurs/Short But Sweet: NFL '82
Mon/**Movie**: Pippin

5:50
13 Mon /Electric Company

Evening, August 31 - Sept. 1, and Sept. 5 - 6

Wed., Aug. 31

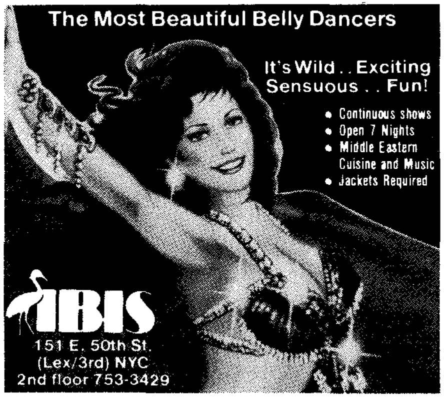
6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 High Feather
21 Latenight
31 Brooklyn College Presents
S **Movie**: Breaking Away

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
31 City Comment
H Inside the NFL
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Reading Rainbow
W **Movie**: Beach Girls

7:30
2 Muppets
4 Family Feud



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TELEVISION

5 All in the Family
7 Entertainment Tonight
9 **Baseball:** Mets vs. Los Angeles Dodgers
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Only Game In Town

8:00
2 Archie Bunker's Place
4 Real People
5 PM Magazine
7 Fall Guy
11 **Movie:** Bell, Book and Candle (1959). James Stewart, Kim Novak. A woman changes a publisher's marriage plans on his wedding night.
13 National Geographic Special: The Thames
21 All Creatures Great and Small
31 Who Is Tracy Williams
H **Movie:** Time Bandits
N **Movie:** Woodstock
S **Movie:** The Postman Always Rings Twice

8:30
2 **Movie:** The Trial of Billy Jack (1974). Tom Laughlin, Delores Taylor.
5 **Special:** Stories of Suffolk
31 From Jumpstreet

9:00
4 Facts of Life
5 Merv Griffin
7 Two Marriages (cc)
13 Mark Russell
21 Monty Python
31 Videoville
W Boxing

9:30
4 Family Ties
13 Kennedy Center Tonight: A Salute to George London
21 Fawlty Towers

10:00
4 St. Elsewhere
5 11 News
7 Dynasty (cc)
21 Fall and Rise of Reginald Perrin
31 Matters of Life and Death
H **Movie:** Summer Lovers
S **Movie:** Humongous

10:10
9 Kiner's Korner

10:30
9 Nine on New Jersey
11 News
21 Good Neighbors
31 Other Visions, Other Voices

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Inside Business Today
W **Movie:** Delicious

11:10
N Hey Good Lookin'

11:30
2 U.S. Open Tennis Highlights
4 Tonight
5 Starsky & Hutch
7 News
9 The Saint
11 Honeymooners
13 Eric Hoffer: The Crowded Life
21 Latenight
S **Movie:** Jekyll and Hyde... Together Again

11:45
H **Movie:** Star Wars

12 MIDNIGHT
2 **Movie:** Police Story: The Jar (1979). Don Meredith, Christopher Connelly.
11 Saturday Night

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** Pray For the Wildcats (1974). Andy Griffith, Robert Reed.
9 CNN News
N **Movie:** Starstruck
W **Movie:** Night Shift

1:00
5 Hogan's Heroes
9 Outer Limits
11 Twilight Zone

1:05
S **Movie:** Tattoo

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 The Amazing World of Psychic Phenomena (1977). Raymond Burr.
9 Joe Franklin
11 Emergency!
H U.S. Open Tennis Championships

2:30
4 Mary Tyler Moore

2:40
7 News
W **Movie:** Winter of Our Dreams

2:50
S **Movie:** Purlie

3:00
4 Mary Tyler Moore
9 **Movie:** The Limbo Line (1968). Craig Stevens, Kate O'Mara. Soviets in America are kidnapped for their return to Russia.
11 **Movie:** Robbery (1963). Stanley Baker, Joanna Pettet. Thieves rob a British mail car.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
W **Movie:** Beach Girls

4:20
S Scrambled Feet

4:30
4 News

5:00
11 Focus: New Jersey
H Mr. Halpern & Mr. Johnson

5:04
9 News

5:15
S **Movie:** The Way of the Wind

5:30
4 Health Field
5 Courage to Care
7 Richard Simmons
9 Morning Stretch
11 News

Thu., Sept. 1

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 High Feather
21 Latenight
31 N.Y.U. Broadcast Lab
H Stevie Nicks In Concert

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
31 News from City Hall
S Scrambled Feet
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Infinity Factor
H American Family Revisited: The Louds 10 Years Later
W **Movie:** The Getting of Wisdom

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Bits, Bytes, and Buzzwords
31 Book Beat

8:00
2 Magnum, P.I.
4 **Movie:** The Godfather (1972). Marlon Brando, Al Pacino. Part IV, Conclusion.
5 PM Magazine
7 Eye on Hollywood
9 **Movie:** A Connecticut Yankee in King Arthur's Court (1949). Bing Crosby. Based on a tale by Mark Twain, a handyman travels back in time to King Arthur's court.
11 **Movie:** Top of the Hill (1980). Wayne Rogers, Adrienne Barbeau. During the 1980 Olympics, an executive decides to become a ski-instructor.
13 Monty Python
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Reds
N **Movie:** Days of Heaven
S **Movie:** Fast Times at Ridgemont High

8:30
5 Carol Burnett
7 Too Close For Comfort
13 Sneak Previews
21 Wild America
31 From Jumpstreet

9:00
2 Simon & Simon
5 Merv Griffin
7 Reggie (cc)
13 Battle for the Bulge
21 Sneak Previews
31 Magic of Dance
W **Movie:** Barefoot in Athens

9:30
7 It Takes Two (cc)
21 This Old House
S Best of Bizarre

10:00
2 Knots Landing
5 11 News
7 20/20
9 Meet the Mayors
13 Jazz Tonight: Mayport and All That Jazz
21 Long Island Speak-Out
31 Looking East
N **Movie:** Gimme Shelter
S **Movie:** Buddy Buddy

10:30
9 Newark and Reality
W **Baseball:** Yankees vs. Oakland A's

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Flickers from Masterpiece Theatre (cc)
21 Long Island Week

11:30
2 U.S. Open Tennis Highlights
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight
H **Movie:** The Last American Virgin

12 MIDNIGHT
2 **Movie:** No Other Love (1979). Richard Thomas, Julie Kavner.
9 The Saint
11 Saturday Night
N **Movie:** La Ronde
S Loving Friends and Perfect Couples

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
7 **Movie:** The Sound and The Fury (1959). Yul Brenner, Joanne Woodward.
S **Movie:** Love Trap

1:00
5 Hogan's Heroes
9 World Vision
11 Twilight Zone
W Desires Within Young Girls

1:05
H Stevie Nicks In Concert

1:30
4 11 News
5 Chico and the Man

2:00
2 News
5 **Movie:** Task Force (1949). Gary Cooper, Jane Wyatt. Navy officer encounters difficulties in securing air-craft carrier appropriations.
9 Joe Franklin
11 Emergency!
H U.S. Open Tennis Championships

2:15
S **Movie:** Fast Times at Ridgemont High

2:30
4 Mary Tyler Moore
W **Movie:** The Outlaw Josie Wales

3:00
4 Mary Tyler Moore
9 **Movie:** Call of the Wild (1972). Charlton Heston, Michele Mercier. Story of three people stranded in the Yukon.
11 **Movie:** From the Earth to the Moon (1958). Joseph Cotten, Debra Paget. Tale of space-travelers in the late 19th century.

3:30
4 Bob Newhart

3:45
S **Movie:** One on One

4:00
4 Here's Lucy

4:30
4 News

5:00
11 Biography
H **Movie:** Jekyll and Hyde. . . Together Again
W Short But Sweet: NFL '82

5:04
9 News

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., Sept. 2

6:00
2 **4** **7** News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 High Feather
21 Latenight
H Inside the NFL
S Thunderbirds 2086

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
31 News from City Hall
S Lone Star Bar & Grill
W News

7:00
2 **4** **7** News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Doctor in the House
31 Infinity Factor
W **Movie:** Used Cars

7:30
2 2 On the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Music Video Party
H Over Here, Mr. President

8:00
2 **Special:** Paradise Lost
4 **Movie:** Gray Lady Down (1978). Charlton Heston, David Carradine.
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. San Diego Padres
11 **Movie:** Top of the Hill (1980). Wayne Rogers, Adrienne Barbeau. Part 2.
13 Washington Week in Review
21 Nature of Things
31 Musical Mosaic
H **Movie:** Young Doctors In Love
N **Movie:** Dirty Dishes
S **Movie:** The Road Warrior

8:30
5 Healthbeat
7 **Special:** I Do, I Don't
13 Wall $treet Week
31 From Jumpstreet

9:00
2 Dallas
5 Merv Griffin
7 **Special:** Celebrity Daredevils
13 Six Great Ideas with Mortimer Adler and Bill Moyers
21 **Movie:** Fire Over England
31 Presente
W **Movie:** Blade Runner

9:30
31 Masterpiece Theatre
H **Movie:** Barbarosa

10:00
2 Falcon Crest
4 Eischied
5 **11** News
13 Native Americans: The Great Spirit Within the Hole
N **Movie:** This Sporting Life
S **Movie:** The Ultimate Warrior

10:30
11 News
21 Mark Russell Comedy Special
31 Music Video Party

10:40
9 Kiner's Korner

11:00
2 **4** **7** News
5 M*A*S*H
9 FM-TV
11 Odd Couple
13 **Movie:** The Big Clock (1948). Ray Milland, Maureen O'Sullivan.
21 Long Island Week
31 Music Video Party
H **Movie:** Summer Lovers
W Leonard Report

11:30
2 U.S. Tennis Open Highlights
4 Best of Carson
5 Starsky & Hutch
7 Nightline
11 Honeymooners
21 Latenight
W **Movie:** Intimate Moments

11:40
S **Movie:** Ghost Story

12 **MIDNIGHT**
2 **Movie:** The Bell Jar (1979). Julie Harris, Marilyn Hassett.
11 Saturday Night

12:15
N **Movie:** Macbeth

12:30
4 Friday Night Videos
5 Mary Hartman, Mary Hartman
7 New York Hot Tracks

12:45
H Over Here, Mr. President

12:55
H **Movie:** Night Shift

1:00
5 Soul Train
9 Outer Limits
11 Twilight Zone
W **Movie:** The Joy of Letting Go

1:15
H P.T. Barnum & His Human Oddities

1:30
7 **Movie:** It Couldn't Happen To A Nicer Guy (1974). Paul Sorvino, Michael Learned
11 News
S The Unpredictable Pudgy!

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Midnight Special
H U.S. Open Tennis Championships

2:15
2 **Movie:** Twilight People (1975). John Ashley, Pat Woodell.

2:30
5 **Movie:**Man On the Flying Trapeze (1935). W.C. Fields, Mary Brian. A woman's attempt to get her father to understand his rights.
S **Movie:** Final Exam
W **Movie:** Blade Runner

2:45
H **Movie:** Heavy Metal

3:00
4 Mary Tyler Moore
9 **Movie:** Love Me Tender (1956) Elvis Presley, Debra Paget.
11 **Movie:** Ginger in the Morning (1973). Sissy Spacek, Monte Markham. A young hitchhiker and an advertising executive become friends.

3:30
4 Mary Tyler Moore
7 News

3:56
2 **Movie:** One More Train to Rob (1971). George Peppard, Diana Muldaur.

4:00
4 Bob Newhart
S **Movie:** The Ultimate Warrior
W **Movie:** Smash Palace

4:30
4 Here's Lucy
W Ransom

5:00
4 News
11 Biography
H **Movie:** Barbarosa

5:04
9 News

5:30
2 Public Hearing
11 The Gigglesnort Hotel

5:35
9 **Movie:** Bomba, the Jungle Boy (1949). Johnny Sheffield, Peggy Ann Garner. A photographer and his daughter go to the jungle.

5:40
S The Color of Friendship

Mon., Sept. 5

6:00
2 **4** **7** News
5 Three's Company
11 Laverne & Shirley
13 TBA
21 Latenight
31 All About TV
H **Movie:** Timerider
S **Movie:** The Irishman

6:30
5 **Movie:** The Mark of Zorro (1974). Frank Langella, Louise Sorel. This masked man taunts old Spanish rulers.
11 Barney Miller
13 New Jersey Nightly News
31 News From City Hall

7:00
2 **4** **7** News
9 Vegas
11 Alice
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor

7:30
2 The Muppets.
4 Family Feud
7 Entertainment Tonight
11 News
21 World of Cooking
31 Getting to Know Me
H Fraggle Rock
W **Baseball:** Mets vs. Philadelphia Phillies

8:00
2 Square Pegs
4 Little House: A New Beginning
5 PM Magazine
7 That's Incredible
9 **Movie:** The Grapes of Wrath (1940). Henry Fonda, John Carradine. Based on John Steinbeck's novel, the epic story of Okalhoma family's move to California in search of work.
11 **Movie:** The Great American Traffic Jam (1980). Desi Arnaz Jr., Shelley Fabares. Accidents bring an L.A. freeway to a stop
13 Under Sail
21 Jacques Cousteau: The Desert Whales
31 Kennedy Center Tonight: A Salute to Duke
H **Movie:** On Golden Pond
N **Movie:** Newsfront
S **Movie:** Paternity

8:30
2 Private Benjamin
5 Carol Burnett
13 Training Dogs the Woodhouse Way

9:00
2 M*A*S*H*
5 Merv Griffin
7 **Football:** Dallas Cowboys vs. Washington Red Skins
13 Great Performances: Brideshead Revisited (cc)
21 Evening at Pops
31 Cityscope

9:30
2 Newhart
31 Computer Programme
H Not Necessarily the News

10:00
2 Cagney & Lacey
4 Quincy
5 **11** News
13 The Inheritance
21 Soundstage
31 Middletown U.S.A.
H Mr. Halpern & Mr. Johnson
N **Movie:** Woodstock
W **Movie:** Starstruck

10:30
9 CNN News
11 News
S **Movie:** Jekyll and Hyde. . . Together Again

11:00
2 **4** News
5 M*A*S*H*
9 In Search Of
11 Odd Couple
13 Austin City Limits
21 Tony Brown's Journal
H Stopwatch

11:30
2 U.S. Tennis Open Highlights
4 Tonight
5 Thicke of the Night
9 The Saint
11 Honeymooners
21 Latenight
H **Movie:** Ticket to Heaven

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S **Movie:** Le Sex Shop

11:45
W **Movie:** A Girl's Best Friend

12 **MIDNIGHT**
2 **Movie:** Leave Yesterday Behind (1978). Carrie Fisher, John Ritter.
7 News
11 Saturday Night

12:30
4 David Letterman
7 Nightline
9 CNN News

1:00
5 Hogan's Heroes
9 Outer Limits
11 Twilight Zone

1:05
N **Movie:** Brimstone and Treacle
S Two Top Bananas

1:25
H **Movie:** The Last American Virgin

1:30
4 11 News
5 Chico and the Man
7 **Movie:** Zarak (1956). Victor Mature, Michael Wilding.
W Crosby, Stills & Nash

1:50
S **Movie:** Love Trap

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** House on Telegraph Hill (1951). Richard Basehart, Valentine Cortesa. War refugee assumes a dead woman's identity to go live with wealthy relatives in San Francisco.
11 **Movie:** Straight on Till Morning (1973). Rita Tushingham, Shane Bryant. A young woman in London falls in love with a murderer.
H Catch a Rising Star

3:20
5 Off the Set

3:25
7 News

3:30
4 Bob Newhart
S **Movie:** Falling In Love Again
W **Movie:** The Getting of Wisdom

4:00
4 Here's Lucy

4:30
4 News
H Stopwatch

5:00
11 Biography

5:30
4 Health Field
5 TBA
7 Richard Simmons
9 Morning Stretch
11 News

Tue., Sept. 6

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 High Feather
21 Latenight
31 World Chronicle
S **Movie:** Cannery Row

6:30
5 Robin's Nest
11 Barney Miller
13 New Jersey Nightly News
31 News from City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Alice
13 MacNeil/Lehrer Newshour
21 Doctor in the House
31 Infinity Factor
H Little River Band
W **Movie:** Halloween II

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 The Magic of Oil Painting
31 Tony Brown's Journal

8:00
2 Murder Ink
4 **Baseball:** Yankees vs. Milwaukee Brewers
5 PM Magazine
7 Saturday Morning Preview Special
9 **Movie:** Stiletto (1969). Alex Cord, Patrick O'Neal. The Mafia takes control of a young man who kills for a living.
11 **Movie:** Lifeguard (1976). Sam Elliott, Anne Archer. A man tries to decide whether to leave his lifeguard position to become a salesman.
13 Nova (cc)
21 Great Railway Journeys of the World
31 People of the First Light
H **Movie:** Fast Times At Ridgemont High
N **Movie:** La Ronde
S **Movie:** Goin' South

8:30
5 Carol Burnett
7 Happy Days (cc)
31 Book Beat

8:40
W Richard Brown Reviews

9:00
2 **Movie:** Packing It In (1983). Richard Benjamin.
5 Merv Griffin
7 Three's Company (cc)
13 Lifeline (cc)
21 Masterpiece Theatre: The Flame Trees of Thika
31 Debut
W **Movie:** Beckett

9:30
7 9 to 5 (cc)
31 Wine What Pleasure
H **Movie:** Barbarosa

10:00
5 11 News
7 Hart to Hart (cc)
13 Tonight, Scandinavia!
21 The Horror of It All
31 Great Performances: Brideshead Revisited
N **Movie:** Dirty Dishes
S **Movie:** The Road Warrior

10:30
9 New Jersey People
11 News

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Inside Washington
H Neil Young In Concert

11:30
2 U.S. Open Tennis Championships Highlights
4 Tonight
5 Thicke of the Night
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight
W **Movie:** That Lucky Stiff

12 **MIDNIGHT**
2 **Movie:** The Child Stealer (1979). Beau Bridges, Blair Brown.
11 Saturday Night
H **Movie:** Mad Max
N **Movie:** Gimme Shelter
S Loving Friends & Perfect Couples

12:30
4 David Letterman
7 **Movie:** The Glass Sphinx (1967). Robert Taylor, Anita Ekberg.
9 CNN News
S **Movie:** Cannery Row

1:00
5 Hogan's Heroes
9 World Vision Special
11 Twilight Zone
W **Movie:** Birgitt Haas Must Be Killed

1:30
4 11 News
5 Chico and the Man
H Kenny Rogers (Interview)

2:00
2 News
5 **Movie:** Guardian of the Wilderness (1977). Denver Pyle, Cheryl Miller. A miner who has contracted a lung disease, heads out to the wilderness to recover.
9 Joe Franklin
11 Emergency!
H U.S. Open Tennis Championships

2:25
7 News

2:30
4 Mary Tyler Moore
S **Movie:** Ghost Story

3:00
4 Mary Tyler Moore
9 **Movie:** Lifeboat (1944). Tallulah Bankhead, John Hodiak. Survivors of a German U-boat attack, must *share a lifeboat with it's* Nazi captain.
11 **Movie:** Atom Age Vampire (1961). Alvert Lupo, Susanne Loret. A mad scientist toys with a badly scarred entertainer.
W **Movie:** Becket

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:25
S **Movie:** The Ultimate Warrior

4:30
4 News

5:00
11 Biography
H **Movie:** Barbarosa

5:04
9 News

5:30
4 Health Field
7 Richard Simmons
11 News

5:35
9 **Movie:** Bomba, the Jungle Boy

5:45
H Not Necessarily the News

5:50
5 News

Weekend, Sept. 3-4

Sat., Sept. 3

6:00
2 Patchwork Family
4 Agriculture USA
5 Pattern For Living
11 News

6:30
4 Sonrisas
5 Insight
7 News
11 Carrascolendas
H **Movie:** Star Wars
S Mark Twain Theater

7:00
2 Captain Kangaroo
4 Infinity Factory
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport-Billy

7:30
4 One of a Kind
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
S **Movie:** They Shall Have Music

8:30
2 Pandamonium
4 Shirt Tales
5 America Works
7 Pac Man/Little Rascals/Richie Rich
9 New Jersey People
11 Essence
13 Mr. Rogers
31 Teaching Students With Special Needs
H **Movie:** Smokey and the Bandit

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 **Special:** Driven About Paul Newman's attraction to racing.
9 Nine on New Jersey
11 Wall $treet Journal Report
31 La Esquina

9:10
13 Sesame Street

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Too Young to Die
11 Gospel Hour
31 Sonrisas
S **Movie:** Beau Brummel
W **Movie:** Doomed at Sundown

10:25
13 Following the Tundra Wolf

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Inside the NFL

11:00
2 Bugs Bunny/Road Runner Hour
4 Incredible Hulk and Amazing Spider-Man
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw

11:30
13 Programming for the Gifted

11:45
W **Movie:** The Hounds of Notre Dame

12 **NOON**
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials
9 Ironside
11 Twilight Zone
13 Presente
21 Gourmet Cooking
H Mr. Halpern & Mr. Johnson
S **Movie:** Reds

12:30
2 U.S. Open Tennis Championship Highlights
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Sneak Previews
21 This Old House

1:00
4 Baseball Pre-Game Show
5 **Movie:** Death Chamber. Against government wishes, temple leaders teach Kung Fu.
9 **Movie:** Blackbeard, the Pirate (1952). Robert Newton, Linda Darnell. Blackbeard captures a wealthy woman.
11 **Movie:** Revenge of the Dragon (1974). Chen Ying, Charlie Chiang. Policemen and local gangsters clash.
13 **Tennis:** AMF Head Cup U.S.A.
21 Victory Garden
H **Movie:** How to Beat the High Cost of Living

1:30
7 Sha Na Na
13 Great Chefs of New Orleans
21 Square Foot Gardening
W **Movie:** Ticket to Heaven

2:00
4 **Baseball:** Boston Red Sox vs. Chicago White Sox
7 **Movie:** Jason and the Argonauts
21 Woodwright's Shop
31 Matinee at the Bijou

2:30
21 Gourmet Cooking

3:00
9 **Movie:** The Glory Brigade (1953). Victor Mature, Lee Marvin. Greek troops and their existence on enemy territory.
11 **Movie:** The Last Command (1955). Sterling Hayden, Anna Maria Alberghetti. Texans defend the Alamo.
13 Nova
21 This Old House
H **Movie:** Smokey and the Bandit

3:15
5 **Movie:** Tattoo Dragon (tk tk tk). A traveling fighter foils a gang's attempt to rob a charity.

3:30
21 Victory Garden
S **Movie:** The Man Who Would Be King
W **Movie:** Two Champions of Death

4:00
7 Greatest Sports Legends
21 Square Foot Gardening
31 Wine What Pleasure

4:05
13 Stars and Stripes Forever

4:30
7 Sportsbeat
21 Woodwright's Shop
31 This Old House

5:00
4 NFL Weekly Magazine
5 Wild World of Sports
7 Wide World of Sports
9 The Road to L.A
11 CHiPS Patrol
13 America's Black Forum
21 Sesame Street
31 Matters of Life and Death
H Mr. Halpern & Mr. Johnson

5:30
4 NFL Week in Review
13 Open Mind
31 Lawmakers
W **Movie:** The Money

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing From Belmont
11 Star Trek

13 The Lawmakers
21 Supersoccer
31 Searching
H **Movie:** Star Wars
S Rock of the 80's

6:30
2 4 7 News
9 The Saint
13 Mainstream: Coping with Plant Closings
31 European Journal

7:00
2 News
4 Prime of Your Life
5 Miller's Court
7 New York People
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 Infinity Factor
W Crosby, Stills & Nash

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 All in the Family
7 It Takes More Than Love
9 **Baseball:** Mets vs. San Diego Padres
11 Solid Gold
13 Agronsky and Company
21 Inside Albany
31 Kennedy Center Tonight: A Salute to Duke
S Benji At Work

8:00
2 Gnomes
4 Diff'rent Strokes
5 **Movie:** Men of Boys Town (1941). Spencer Tracy, Anne Revere.
7 T.J. Hooker (cc)
13 Song by Song II: Noel Coward
21 Lifeline
H **Movie:** Fast Times at Ridgemont High
N **Movie:** Starstruck
S **Movie:** Reds

8:30
4 Silver Spoons
11 **Movie:** Corvette Summer (1978). Mark Hammill, Annie Potts.
31 Who Is Tracy Williams

9:00
2 **Movie:** Country Gold (1982). Loni Anderson,
4 Quincy
7 NCAA Football
13 Anna Karenina
21 Great Performances: Brideshead Revisited
31 N.Y.U. Broadcast Lab
W **Movie:** Fast Times at Ridgemont High

9:30
31 The Horror of It All
H Stopwatch

10:00
4 Casablanca
5 News
9 Kiner's Korner
13 **Movie:** Morocco (1930). Gary Cooper, Marlene Dietrich.
21 Great Railway Journeys of the World
H Neil Young In Concert
N **Movie:** A Clockwork Orange
S U.S. Festival '83—Day 2

10:30
5 Black News
9 New Jersey Report
11 Odd Couple
31 Music Video Party

10:40
W Richard Brown Reviews
5 **Movie:** The Sterile Cuckoo (1969). Liza Minnelli, Tim McIntire.

11:00
2 7 News
4 News
9 Jackie Gleason
21 Austin City Limits
31 Music Video Party
H **Movie:** Smokey and the Bandit
W **Movie:** Bon Appetit

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Honeymooners
S Best of Bizarre

11:45
2 Sportspeople

12 **MIDNIGHT**
2 **Movie:** Joe Kidd (1972). Clint Eastwood,
7 News
9 Championship Wrestling
11 Laugh Trax
5 **Movie:** Humongous

12:30
N **Movie:** L'Avventura
W **Movie:** Birgitt Haas Must Be Killed

12:40
7 **Movie:** Valley of the Dolls (1967). Barbara Perkins, Patty Duke.
H **Movie:** How To Beat the High Cost of Living

1:00
4 Rock 'N' Roll Tonite
9 **Movie:** Horror House (1969). Frankie Avalon,
11 Midnight Special

1:10
5 **Movie:** Thank Your Lucky Stars (1943). Eddie Cantor, Dinah Shore.

1:35
S **Movie:** First Monday In October

1:49
2 News

1:56
2 Music Magazine

2:00
11 News

2:26
2 **Movie:** The Girl From Petrovka (1974). Goldie Hawn

2:30
4 Evening at the Improv
11 Solid Gold
H **Movie:** The Missionary
W **Movie:** Ticket to Heaven

3:00
9 **Movie:** The Last Command (1955). Sterling Hayden, Ernest Borgnine.

3:03
W **Movie:** Mother's Day

3:10
7 News

3:30
4 Tomorrow's Music Today
11 **Movie:** Black Sunday (1961).

4:00
4 Mary Tyler Moore

4:28
2 **Movie:** The Last Dinosaur (1977).

4:30
4 Mary Tyler Moore
W Uncle Floyd

5:00
11 Biography

5:04
9 News

5:30
9 TBA
11 Christopher Closeup

5:45
11 Davey and Goliath

Sun., Sept. 4

6:00
9 New Jersey Report
11 News
H **Movie:** The Sea Wolves
S **Movie:** They Shall Have Music

6:30
2 Kidsworld
5 Time for Timothy
7 9 News
11 Aprenda Ingles

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 Jerry Falwell
7 Faith for Today
9 TBA
11 Robert H. Schuller

7:30
4 Bob Newhart
7 This Is the Life
9 Jack Van Impe

8:00
2 For Our Times
4 Today in New York
5 Jimmy Swaggart
7 Christopher Close-up
9 Terry Cole-Whittaker
11 Frederick Price
H **Movie:** Reds

8:30
2 Way to Go
4 Austin City Limits Encore
7 Insight
9 Day of Discovery
13 Mister Rodgers
S **Movie:** Singing Princess

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Wildlife Adventure
9 Oral Roberts
11 Return to the Planet of the Apes

9:10
13 Sesame Street

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Mutiny On the Bounty (1935). Clark Gable, Franchot Tone.
7 Safari to Adventure
9 Point of View
11 Josie and the Pussycats

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
S **Movie:** Gregory's Girl
W Mystery on the Moor

10:20
13 Electric Company

10:30
2 A House of Living Stones
4 Visiones
7 Crisis Theatre
9 That's the Spirit
11 Pink Panther

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 The 3 Stooges
13 Gold From the Deep
21 **Football:** Syracuse vs. Temple
W **Movie:** Dragonslayer

11:30
2 Face the Nation
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Mexican Hayride (1948). Bud Abbott, Lou Costello.
13 Great Zoos of the World
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 Meet the Press
5 **Movie:** Cheyenne Autumn (1964). Richard Widmark, Carroll Baker.
9 Robert H. Schuller
13 American Challenge
H **Movie:** The Music Man
S Paper Chase

12:30
2 NFL Today
4 Sixth Assembly in Vancouver
7 Directions

1:00
2 **Football:** Giants vs. Los Angeles Rams
7 Like It Is
9 News
11 **Movie:** The Horse Soldiers (1959). John Wayne
13 National Geographic Special: Australia's Animal Mysteries
S Merry Andrew
W **Movie:** Neighbors

1:30
4 That Teen Show
9 **Baseball:** Mets vs. San Diego Padres
21 Sports America

2:00
7 Eyewitness News Conference
13 Great Performances: Brideshead Revisited

2:30
4 College Football '83
7 Insight
21 Washington Week in Review
H Douglas MacArthur

3:00
7 That's Hollywood
13 The Weavers: Wasn't That a Time!
21 Wall $treet Week
H Video Jukebox
S Lola Falana
W **Movie:** Zapped

3:15
5 **Movie:** The Horror of Dracula (1958). Peter Cushing

3:30
4 NFL '83
7 Entertainment This Week
11 This Week in Baseball
21 Yorktown
H **Movie:** The Sea Wolves

4:00
2 U.S. Open Tennis Championships
4 **Football:** Jets vs. San Diego Chargers
11 **Baseball:** Yankees vs. Seattle Mariners
13 Wall $treet Week
21 Matinee at the Bijou
31 Washington Week in Review
S **Movie:** Purlie

4:10
9 Kiner's Korner

4:30
7 U.S. Amateur Golf Championship
9 News
13 Tony Brown's Journal
31 Lawmakers

5:00
5 Bionic Woman
9 The Saint
13 Innovation: Computers for Tomorrow
31 Inside Washington
W **Movie:** The Island of Adventure

5:30
21 Sneak Previews
31 Cityscope

5:30
13 Firing Line: Inside the KGB

5:45
H **Movie:** Little Miss Marker

6:00
7 News
5 **Movie:** Cinderfella (1960). Jerry Lewis,
9 Hawaii Five-O
21 Numero Uno
31 All About TV

6:30
7 News
13 Ireland: Rising
21 Matters of Life and Death
31 Searching
S Prisoners of the Lost Universe
W **Movie:** It Happened in Flatbush

7:00
2 60 Minutes
4 Powers of Matthew Star
7 **Movie Special:** The Flight of Dragons (1983). Animated.
9 Road to L.A.
11 Sea Trails
21 Inside Albany
31 Infinity Factor

7:30
11 Candid Camera
13 The Cold War Game: Taking Sides
21 Titanic in a Tub: The Golden Age of Toy Boats
31 Kennedy Center Tonight: A Salute to Duke
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 **Special:** Conversations in a Monastery.
9 Straight Talk
11 At the Movies
13 Survival Special
21 Murder Most English: 5 Red Herrings
H **Movie:** Reds
N **Movie:** One Sings, the Other Doesn't
S **Movie:** Fast Times at Ridgemont High
W **Movie:** Heaven's Gate

8:30
2 One Day at a Time
11 Wall Street Journal Report

9:00
2 Jeffersons
4 **Movie:** Deadly Treasure of the Piranha (1979). Lee Majors,
5 Labor Day Telethon
7 **Movie:** Matt Houston (1982). Lee Horsley. (cc)
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: The Flame Trees of Thika (cc)
21 **Movie:** Steamboat Bill, Jr. (1928/Silent) Buster Keaton

9:30
2 Goodnight, Beantown
9 World Tomorrow
31 Presente
S Bizarre

10:00
2 Johnny Blue
9 Jimmy Swaggart
13 The Good Neighbors
31 Crisis to Crisis
N **Movie:** Seven Beauties
S The Big Laff Off

10:30
11 From the Editor's Desk
13 Monty Python
21 Nighttimes: Variety

11:00
2 4 7 News
9 Week in Review
11 Odd Couple
13 Matters of Life and Death
S **Movie:** Making Love

11:30
7 News
11 Honeymooners
13 Not the Nine O'Clock News
H **Movie:** Heartaches

11:45
2 Sports Update
4 **Movie:** Cave-In
7 Eyewitness News Sports Special

12 **MIDNIGHT**
2 **Movie:** Man On the Outside (1974). Lorne Greene, Lorraine Gary.
7 **Movie:** Conquest of the Planet of the Apes (1972). Roddy McDowell, Don Murray.
9 **Movie:** Forever Amber (1947). Linda Darnell, Cornell Wilde.
11 Streets of San Francisco
N **Movie:** Knife In the Water
W **Movie:** Neighbors

1:00
11 Twilight Zone
S **Movie:** Tattoo

1:10
H **Movie:** The Music Man

1:30
11 News

1:45
4 Mary Tyler Moore
7 **Movie:** Battle For the Planet of the Apes (1973). Roddy McDowell,

2:00
2 News
9 Outer Limits
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** The Colditz Story (1953). Eric Portman, Frederick Valk.

2:45
4 First Estate
S **Movie:** Firecracker

3:00
9 **Movie:** China Girl (1942). Gene Tierney,

3:45
H Douglas MacArthur

4:15
H Video Jukebox

SOLUTIONS TO LAST WEEK'S PUZZLES

	C	O	L	D	S	T	R	E	A	M	S			
I		R		A		A		L		O		P		T
N	E	E	D	S		S	O	A	P	O	P	E	R	A
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H	O	A	R	D	S		K	N	E	E	H	I	G	H
E		S				S		G				E		E
B	E	S	T	R	E	W	S		W	A	R	S	A	W
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I	B	S	E	N		M	A	R	C	H	P	A	S	T
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S		R		E		A		C		S		I		S
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P	A	M	E	L	A		A	M	I	N			E	G	O		G	E	V	A
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C	O	L	O	N	I	S	T	J	O	H	N		B	E	D	E	V	I	L	S
A	N	O	D	E		O	H	O			A	C	T	S		C	E	L	I	A
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			H	E	S		S	A	T	E	D		A	C	H		R	O	A	D
A	G	I	T	A	T	E		I	A	N	O	F	R	H	O	D	E	S	I	A
M	A	R	Y	M	A	R	Y		W	A	L	T	E	R	B	E	D	E	L	L
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			A	T	A		A	A	R	O	N				R	E	O			
	S	E	N	A	T	O	R	M	A	R	G	A	R	E	T		D	E	A	
S	P	L	I	T		A	N	E	T			N	O	L		T	E	R	R	E
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O	U	C	H		S	E	R		O	R	B	I	T		W	E	S	S	O	N
T	E	T	E		A	D	S			A	C	E	S		O	D	E	T	T	E

In the issue dated August 29, the *Cue*-crossword-puzzle grid was incorrect. The error occurs at the intersection of 29 Across and 12 Down. The correct grid with solutions is above.

Antony: Can't make date. Must henna my hair. Asp is calling. Goodbye, Cleo.

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RADIO HIGHLIGHTS

Wed., Aug. 31

2:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #2 in C.

3:00/WNCN—Mozart: Qnt in E-Flat (Trampler, Budapest String Qt).

4:00/WNCN—Mozart: Cto for Piano #12 in A (Joselson, Norwegian Chamber Orch/Joselson).

5:00/WNCN—Beethoven: Bagatelles, Op. 126 (Perlman, Phil Orch/Giulini).

6:00/WNCN—Dvorak: Piano Trio in f, Op. 65 (Raphael Trio).

6:30/WNYC—Ward: Festive Ode (Szostak)

7:00/WNCN—Beethoven: Cto for Violin (Perlman, Phil Orch/Giulini).

8:00/WNYC—Weber: Trio for Flute, Cello & Piano

8:06/WQXR-AM/FM—Hindemith: Symphonic Metamorphosis on Themes by Weber.

9:00/WNCN—Schumann: Romances, Op. 94 (Holliger, Brendel).

10:00/WNYC—Hindemith: Motets (Feuerhake, Meckies).

Thurs., Sept. 1

2:06/WQXR-AM/FM—Mendelssohn: Symphony #2.

3:00/WNCN—Prokofiev: Sonata for Piano #8 in B-Flat (Sandor).

4:00/WNCN—Wieniawski: Cto for Violin #1 (Perlman, London Phil Orch/Ozawa).

5:00/WNCN—Schubert: Qnt in C, (Heifetz, Baker, Piatigorsky, Primerose, Rejto).

5:06/WQXR-AM/FM—Tchaikovsky: Quartet #1 in D (Cantabile).

6:00/WNCN—Beethoven: Trio in D, Op. 9, No. 2 (Grumiaux Trio).

6:30/WNYC—Hindemith: Sym in E-Flat (Bernstein).

7:00/WNCN—Ravel: Le Tombeau de Couperin (Boston Sym Orch/Ozawa).

7:06/WQXR-AM/FM—Bach: Chaconne in d.

8:00/WNCN—M. Rossi: Toccatas (E. Buckley).

8:06/WQXR-AM/FM—Albinoni: Concerto a Cinque in B-Flat, Op. 9.

9:00/WNCN—Mozart: Sym #34 in C (Academy of St. Martin/Marriner).

WNYC—Stravinsky: 3 Songs from Shakespeare (Tear, Boulez).

Fri., Sept. 2

2:06/WQXR-AM/FM—Shostakovich: Piano Cto in F, Op. 102.

3:00/WNCN—Debussy: En blanc et noir (Alfons Kontarsky).

4:00/WNCN—Gade: Aquarellen, Op. 19 (Ruiz).

5:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17 "Little Russian" (London Phil Orch/Rostopovich).

5:06/WQXR-AM/FM—Bach: Violin Partita #3.

6:00/WNCN—Tchaikovsky: Francesca da Rimini, Op. 32 (USSR State Sym Orch/Svetlanov).

6:30/WNYC—Tippett: Cto for Double String Orch (Barshai).

7:00/WNCN—Pachelbel: Suite in f-Sharp (Gerwig).

7:06/WQXR-AM/FM—Mendelssohn: Concert Piece in f for clarinet & basset horn, Op. 113.

8:00/WNCN—Bach: Cantata "Wer mich liebet, der wird mein Wort halten (Erler, Esswood, Equiluz, Egmond, Hannover Boys Choir, Chent Collegium Vocale/Leonhardt).

WNYC—Thorne: Sym #3 for Strings & Percussion (Rohan).

8:06/WQXR-AM/FM—Mozart: Qt for Flute & Strings in D.

9:00/WNCN—Nielsen: Sym #1 in g, Op. 7 (London Sym Orch/Previn).

9:06/WQXR-AM/FM—Brahms: Piano Qt in c, Op 60.

11:00/WNCN—Mendelssohn: Qt #5 in E-Flat.

Sat., Sept. 3

10:06 a.m./WQXR-AM/FM—Schubert: Sym #4 in c.

11:00 a.m./WNCN—Mozart: Sonata for Violin & Piano in G (Goldbert, Lupu).

WNYC—Ives: Sym #2 (Bernstein).

12:06/WQXR-AM/FM—Greig: Lyric Pieces, Op. 43.

1:00/WNCN—Ravel: Qt in F (Emerson Qt).

WNYC—Gershwin: Piano Cto in F (Wild, Fiedler).

2:00/WNYC—Bernstein: Serenade after Plato's Symposium (Kremer, Bernstein).

3:00/WNCN—Franck: Symphonic Variations for Piano & Orch (Westcott, Royal Phil Orch/Freeman).

WNYC—Patrick Godfrey: Ancient Ships.

4:00/WNCN—Gershwin: An American in Paris (New York Phil/Thomas).

5:06/WQXR-AM/FM—Chopin: Polonaise #4 in c, Op. 40.

6:00/WNCN—Respighi: Brazilian Impressions (London Sym Orch/Dorati).

6:30/WQXR-AM/FM—Beethoven: Notturno for Viola & Piano in D, Op. 42.

7:00/WNCN—Locatelli: Cto Grosso in f, Op. 1, #8 "Christmas" (Musici).

8:00/WNCN—Nielsen: Sym. #2, Op. 16 "The Four Temperaments" (Danish Radio Sym Orch/Blomstedt).

8:06/WNYC—Praetorius: Motets from "Moses of Zion" (Munrow).

WQXR-AM/FM—Mozart: Qt for Flute & Strings in D.

9:00/WNCN—Verdi: Il Trovatore, Basile

9:06/WQXR-AM/FM—Arriga: Quartet #1.

Sun., Sept. 4

10:06 a.m./WQXR-AM/FM—Saint-Saens: Qt in B-Flat for Piano & Strings, Op. 41.

11:00/WNCN—R. Strauss: Cto for Oboe in D (Koch, Berlin Phil Orch/Karajan).

WNYC—Morales: Lamentabatur Jacobs (Turner).

12:00/WNCN—Reinecke: Cto for Harp in e, Op. 182 (Michel, Luxembourg Radio Orch/Froment).

WNYC—Beethoven: String Trio in E-Flat, Op. 3. Recorded at BAM.

1:00/WNCN—Schubert: Sym #9 in G "Great" (Milwaukee Sym/Foss).

3:00/WNCN—Vivaldi: Cto for Bassoon in e (Allard, Saar Chamber Orch/Ristenpart).

3:06/WQXR-AM/FM—Mozart: Piano Cto #20 in D (Frager, New York Phil/Sinopoli).

4:00/WNCN—Tchaikovsky: Tempest, Op. 18 (Bochum Sym Orch/Maga).

5:00/WNCN—Bax: The Garden of Fand (Hallé Orch/Barbirolli).

7:00/WNCN—Milhaud: Concertino d'hiver for Trombone & Strings (Venglovsky, Leningrad Chamber Orch/Gozman).

7:06/WQXR-AM/FM—Tchaikovsky: Romeo & Juliet.

8:00/WNCN—Weber: Sym. #1 (London Sym Orch/Schonzeler).

WNYC—Sibelius: Sym #7.

8:06/WQXR-AM/FM—Berlioz: Les Troyens, Part I ,Davis

10:00/WNCN—Brahms: Qnt #1 in F, Op. 99 (Aronowitz, Amandeus String Qt).

Mon., Sept. 5

3:00/WNCN—Handel: Cto Grosso in D, Op. 6, #5 (English Chamber Orch/Leppard).

3:06/WQXR-AM/FM—Vivaldi: Four Seasons.

4:00/WNCN—Offenbach: Gaîté Parisienne (Royal Opera House Orch/Solti).

4:06/WQXR-AM/FM—Haydn: Sym #104 in D (Amsterdam Concertgebouw Orch/Davis).

5:00/WNCN—Casadesus: Sonata for Violin & Piano #2 in A, Op. 70 (Francescatti, Casadesus).

6:00/WNCN—Verdi: Qt in e (Netherlands Chamber Orch/Zinman).

6:30/WNYC—Sibelius: Violin Cto (Francescatti/Bernstein).

6:40/WQXR-AM/FM—Bach: Brandenburg Cto #3 in G, Marriner.

7:00/WNCN—Bruckner: Mass #2 in e (Schütz Choir of London/Norrington).

8:06/WQXR-AM/FM—Mahler: Sym #4 in G (Blegen, Chicago Sym Orch/Levine).

9:00/WNCN—Fauré: Puisqu'ici bas (duet).

9:06/WQXR-AM/FM—Brahms: Serenade #2 in A, Op. 16 (Boston Sym Orch/De Waart).

10:00/WNYC—Villa-Lobos: Bachianas brasileiras #5 (Sayao/Villa-Lobos).

Tues., Sept. 6

3:00/WNCN—Tchaikovsky: Romeo & Juliet (Boston Sym Orch/Abbado).

4:00/WNCN—Gounod: Little Sym for 9 Winds in B-Flat (Netherlands Wind Ensemble/Waart).

5:00/WNCN—Martinu: Cto for Piano #5 in B-Flat (Bilke, Prague Sym Orch/Rohan).

6:00/WNCN—Mendelssohn: Sonata for Violin in F (Steiner, Snyder).

7:00/WNCN—Bach: Duet for Fortepiano, in A (Hogwood, Tilney).

7:06/WQXR-AM/FM—Brahms: Gesang der Parzen.

8:00/WNCN—F.X. Mozart: Piano Qt in g (Genser, Stierhof, Winkler, Genser).

WNYC—Bach: Sinfonia for Double Orch in E-flat, Op 18, #1 (L.A. Chamber Orch/Schwarz).

9:00/WNCN—Brahms: Variations and Fugue on a Theme by Handel.

11:00/WNCN—Nielsen: Qt in g, Op 13 (Copenhagen String Qt).

WNYC—Ravel: String Qt in F (Galimir).

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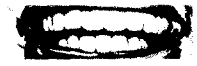

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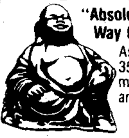

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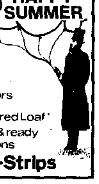

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Carpentry, Painting—Electrical work. Licensed, insured, excellent references. Artists & Craftsmen Co-op. 249-8885, 866-0395. "Seen in NY Magazine."

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Tired of Dirty Old Floors!—*Call Big Apple* Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

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Apartment Painting—Reasonable. I take a personal interest in my jobs. Ask my references. Dan 807-0614 ext. 1140.

Free Levolors, Free Verticals—If we fail to beat any competitors price. Since 1912, the best last longer. The Vertical Club. 212-748-8600.

Abby's Paperhanging—Reasonable rates. Excellent references. 723-5784.

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Exclusive Customized Painting—And papering. Adler Inc. 864-2274.

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Ceramic Tile—Summer sale going on. Closed weekends. Aug. 679-2559. The Quarry. 183 Lex. 31St.

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Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363

Hypnosis To Change Habits!—Weight, Smoking, Relaxation, Self-Hypnosis! Suzanne Wasser Simon, M.A., 348-1922.

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Modique Inc. (The Dependable Mover)—Serving New Yorkers since 1948. Household, commercial, fine Art and Antiques. Weekend services. No. 1053, 325 West 16th Street, NYC 929-5560.

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Gay Movers Ltd.—When it must be done carefully. Local, long distance, packing, antique and fine art specialists. Agent: Miami LA Express. No. 946. 501 E. 73 St. Call: 212-731-4773.

Established 1895.—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No. 256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Particle Flow Moving Co.—Gentle hands and strong backs will handle your valuables with care. 112 West 21 Street, NYC. D.O.T. 1703. 924-9005. 807-1346.

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Fantastic Sedans—To JFK and Newark $25. LaGuardia $20. Beautiful stretch limousines, mini buses call 772-9292.

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100% Cotton Crib Linens—And Down Quilts. Free brochure. SASE to The Blue Ribbon Bedding Co., NYM-1, PO Box 780, NYC 10013.

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Answering Machine Owners—Let a celebrity "sound-alike" answer your phone with recorded entertaining messages that cure caller "hang-ups." Celebrity Answer-Alls. 212-879-0209.

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Massage Wonderland—Journey with me. Hotel/Residential. 245-3791 Anytime!

Exceptional Encounter Contacts—Also fulfillment of light sensual fantasies. Park Ave. location. By appointment. Call 2pm thru 3am. 686-5753.

Pour Le Bon Vivant—The ultimate in luxury. Bubble bath, champagne, and pampered massage. Hotels only. 496-7149.

For The Special People!—We spell pampering: Bubble bath with body lotion in discreet studio. Also, 11 to 5 licensed massage. 245-3637.

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Help Is Available Now!
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A Pampering Experience—Delightful bubble bath. Gratifying massage. Hotels only 496-7149.

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Massage, Nassau County—Masseuses and Masseurs. Open 7 Days. North Shore Massage Clinic. 516-484-1651(2). Air conditioning.

Relaxation Therapy—Private encounter sessions with understanding females. 308-4074.

MEN-SEX THERAPY
IMPOTENCY, PREMATURE REACTIONS, LACK OF DESIRE
We Can Help! Experienced Psychotherapists, Supervised Surrogate Program, Success Where Others Have Failed.
EVALUATION FEE $10
11:00 to 7:30 Daily; 10 to 4 Sat.
Eastside Midtown Location
Complete Medical Supervision
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Parisienne Massage Salon—A touch of class near Central Park South. Hotel services avail. 10 a.m.-11 p.m. 397-5875.

Sexual Difficulties—Affecting your marriage? Relationship? If you suffer from impotency, premature reaction, lack of desire, help is available now. Amazing results. Surrogate therapy. Daily 10 to 7 p.m. Saturday 9 to 3 p.m. Free consultation. 212-391-1637

The Touch Of Europe—Exclusive Masseuse or Masseur. Residential or hotel. East 50's. 212-980-8172.

Shiatsu—Relieve aches, pains, tension and fatigue. Certified. George. 724-5873.

Indulge Yourself—To a sensuous European therapy with savoir faire and friendly atmosphere. 212-758-7068.

Swedish, Shiatsu Studio—Masseuse, masseur. Hotel/residential. 725-1820.

Japanese Health Club—212-307-0666. Massage, sauna, steam bath, immaculate.

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service 245-1884

Massuse And Masseur—On Queens Blvd. Sauna, Shower. 335-1252.

Live Phone Fantasy!—Erotic, intimate. Credit Cards. 212-307-6570. 24 hours.

Sex Therapy By Phone—Explicit advice. Fantasies explored. 24 hours. 307-7609.

Salon Okinawa—580-9029. Shiatsu/Swedish Excellent Massage, Sauna, Whirlpool, Hotel Service.

Swedish Massage—A beautiful day to you. You deserve an excellent treatment. 9am-1am. 741-2139.

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Break Away—From your routine and visit a relaxing environment for a ½ hour reflexology foot massage, or a 1 hour full body massage by a licensed professional. Men only. Midtown Eastside. Angelo 986-3916.

Men-Sex Therapy—Experienced psychotherapists. Supervised Surrogate Program. Longest established facility in the East; Amazing Results. Free consultation. 212-391-2023.

Relaxed Massage By Ladies—Your Hotel, Residence, Our Studio. 247-0196.

Luvsaver Hotline—Fantasies explored. Instant advice.No subject taboo.246-0331.

Weight Loss Guaranteed—Up to 10/20 pounds/ week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, No.2, N.Y.12538. 914-889-4141

Licensed Masseur For Men—East 50's studio/your hotel. Richard. 759-6210.

Abandon Yourself—To our invigorating massage. Total relaxation. Near major hotels. 307-7996. Visa/MC.

Park Avenue—Pamper yourself. Superb massage by delightful attendants.Sauna also available. Hotel service. 308-2572.

Relaxing Swedish Massage—In lovely, peaceful, clean atmosphere. 873-0427.

Aura 2000—Stimulating massage at its best. Also residential/hotel available. 212-944-1223.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse Masseur. 371-2713; 421-4567.

Lovely Companions—To share your environment! Outgoing only! 889-0457.

A Party Place—For your light sensual, playful fantasy. Sauna, whirlpool. More information. 997-9009.

PERSONALS

Surrogate Parenting—Surrogate mothers, attorney, R.N. available for consultation. Write Ms. Anderson Suite 138, 444 Hudson St. NYC 10014.

Come For Brunch—Small group of women looks forward to sharing laughs and good talk with men of youthful spirits, 30-60. Please respond in detail with work and home phone. NYM Box 528.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

"Pet Sitting"—With bonded, full-time companions, in-home. Evelyn. 889-0756.

RESUME SERVICES

Resumes—Updated on word processor. We write, revise. Midtown. 697-1361.

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

NEW YORK CLASSIFIED

RESUME SERVICES

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The Correct Image—Resume/Career Service. Rita Williams 212-953-0118.

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New York School Of Interior Design—Fall Term Day and Evening Classes begin Sept. 19th. 155 East 56th. 753-5365.

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House Cleaners—Home or office. Cleaners, Bartenders, Typists, Receptionists, Painters. Free Pamphlets. We're At Your Service, Inc. 582-0557.

From $5.00 a Month—24-hour answering and mail services. Action, 279-3870.

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The Complete Professional
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24 Hr. turnaround, computer printouts,
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Yellow Fingers—Cleaning by Chinese. Home/office. Fully insured. 239-0625.

Bob Dellacona—Cleaning Service. The bottom line is service. 420-1775.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 362-8200.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning, 212-765-4750. AE/MC/V

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Est. 1959. Corp. Accounts invited.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 371-5555.

Easy Street—Simply the best residential and commercial cleaning service for those who appreciate and require the very best. 222-1526. Also party help!

Typing Service—Prompt and efficient. Competitive fees. Eve 688-2486.

SITUATIONS WANTED

College Student—Will cook, clean for room, board. Manhattan. 516-265-2843.

VACATIONS

Enjoy Healthy Vacation—At lakeside health resort in beautiful southern Maine. Northern Pines, Rt. 85, Box 279NM, Raymond, Maine, 04071. 207-655-7624.

Village Latch, Southampton—An absolutely charming 37 room in-town country inn that's also a 5 acre resort! Pool, tennis, spa. 516-283-2160.

TRUCKERS

Little Van · Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

Light Panel Truck—Trucking, pick-ups/delivery. 679-6423 anytime.

WANTED

Bokara Rug Company—Pays top cash for used oriental rugs. Mr. Jan. 532-0787; evenings and weekends 897-2129.

Sell Us Your Furs

Highest prices paid.
We buy, sell & trade fine used furs

NEW YORKER
FUR THRIFT SHOP

822 Third Ave. (50th St.), NYC
(212) 355-5090

APARTMENTS TO SHARE

Roommates Unlimited Inc.—"The better alternative." We have a roommate for you. Register your extra apartment, bedroom or living space with us; or, if you want an apartment to share, we have 1 on file for you. Licensed. 212-650-0202.

Womens Roommate Referrals—Largest selection. Careful screening. Featured page 64 Glamour Magazine. 888-6360.

The Fair Share—The Roommate Center. See places. Meet. Choose. Stay 30 days before fee. $35. Seen on CBS. 957-9350.

APARTMENTS WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 722-0486.

CO-OPS/CONDOMINIUMS

Sag Harbor—Brand new, fully furnished, professionally decorated duplex co-op townhouse. 2 bedrooms, 2 1/2 baths, den/3rd bedroom, fireplace, greenhouse. On site tennis/pool. Ready to move in! Sacrifice! $124,000. 516-725-2461. Offering terms available from Sponsor.

HOUSE AVAIL/SALE RENT

Darien On Water—$1800 a month furnished or $235,000. 203-655-6616.

SUBLETS

For Corporate Clients—Long/short. Services. Principals. 889-6345.

STRICTLY PERSONALS

Wanted—Attractive, slim, well built, nonsmoking woman 30-40 who would enjoy loving a young 53-year-old male. Interests range from flying to bridge. Take a chance. No strings to start. Let's see what follows. Phone and late photo and best time. NYM Box 629.

Extremely Attractive—Sensuous successful female, 38, blonde, blue eyes, slim, 5'8" seeking tall, attractive, athletic, financially successful and secure white male 38-48 to share in all we can offer each other. Photo/phone. NYM Box 545.

Attractive, Bright, Trim—Midwestern lady who combines country and city life desires male WASP counterpart, age 35-45. Must be over 6', energetic, optimistic, fun. NYM Box 476.

Attractive Secure Loving—Jewish widow, 5'6", with zest for life. Unattached counterpart, 60-65, seek no further, find me! NYM Box 536.

Green-Eyed—Jewish female, redhead, 28, who has been busy developing career has reorganized priorities. Looking for Jewish male 30-40 with a touch of class. NYM Box 547.

Author, Blue-Eyed—Clever, demonstrative, enthusiastic, faithful, gentle, humorous, inquisitive, Jewish, kind, late 30's, marriage minded seeks successful professional to add to alphabet and self. Photo/phone appreciated not so gold chains. NYM Box 546.

Needed—Loyal supportive honest warm intelligent ambitious athletic well educated sensitive versatile male 35-45 for female age 40. NYM Box 550.

French Canadian—Sophisticated, lovely lady, 33, seeks older selective gent. Discretion assured. NYM Box 486.

Successful Single White Female—Workaholic, 35, determined to resume outside interests including skiing, tennis, bicycling, travel, and the arts seeks kindred spirit, 30-40. I am slim, attractive, bright, strong, considerate, and quick to laugh. If you are a single white male, ambitious, intelligent, articulate, self confident without being egocentric, a good listener, and have a good sense of humor, please reply. Prefer tall, slim, "preppy" type. NYM Box 488.

Pretty Slim Sophisticated—Intelligent successful giving late 20's 5'6" woman seeks comparable male 28-38 for possible serious relationship. NYM Box 548.

Ph.D. Professional Male—33 seeks female beauty, 26-37 for romance. Our mutual qualities: attractive, bright, sensuous, articulate, witty, romantic, relaxed, progressive, tender, spontaneous, classy, loyal, intimate, successful, fun, shapely, traditional Jewish. Photo/phone to P.O. Box 1782, Ft. Lee, NJ 07024.

Morris County, NJ—Woman, 60, divorced, professional, WASP, seeks a relationship with man of similar characteristics. NYM Box 492.

50 Married—Seeks discreet woman for sports and love Monday-Friday, 9-5, Brooklyn Queens. NYM Box 489.

Busy L.I. Woman—Looking for a man busy enough to relax over quiet dinners, opera, theater or ballet. A man who still opens doors and stays out of kitchens. Warm heart a must. NYM Box 491.

Successful NYC Attorney—Seeks successful, intelligent, slim and attractive Jewish female, 30-35, no children. NYM Box 702.

CPA—29, Jewish, 6'1". Seeks sensitive, well educated, attractive Jewish woman with diverse interests for potential relationship. Photo/phone. NYM Box 555.

Physician Handsome Athletic—Sincere witty humorous seeks beautiful and shapely figured female 21-29 who is sincere outgoing and funloving for company meaningful relationship and fun. Photo/phone please. NYM Box 498.

Dentist 30's—Sincere, romantic, desires to meet quality female. Respond NYM Box 497.

Sensitive Handsome M.D.—Successful, very early 30's, Jewish seeks affectionate, attractive Jewish woman, 20-35, to share friendship, fun, romance and much more. Photo/phone. NYM Box 556.

Attractive Charming Married—Man, 46, successful in communications field seeks stable permanent relationship with attractive white female, 30-50, who isn't afraid to love laugh exchange ideas must be affectionate and happy to show it. Phone/photo. NYM Box 499.

Natural Beauty—30, 5'8", blue eyed, long haired brunette, slim, bright, warm, sensitive, professional, Jewish woman seeks a tall, attractive, intelligent, communicative, sincere, successful professional man 30-38, NYM Box 633.

Single Sensitive Male—A sincere attempt to meet that special woman to share life; Opera, Beach, Ski, Restaurants, Music, Dancing. I am 5'10" relatively trim, 40 years old. In responding, age is no barrier. Desire to share, explore and grow in a supporting manner. NYM Box 701.

Tall, Attractive Man—25, Jewish, well-educated, mature, athletic, seeks attractive, intelligent, sincere Jewish woman, 20-30, for romantic courtship leading to marriage. NYM Box 632.

Pretty Bright-Eyed—Brunette, slim, gentle woman 32, professional seeks warm, successful man 32-45 willing to share affection and good times in caring lasting relationship. Send personal note with photo. NYM Box 549.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

Then you should look at *NEW YORK's* newest classified section . . . Strictly Personals. It's the best, fastest and most efficient way to reach over 1.2 million very attractive people.

NEW YORK's readers are the city's active, involved, upscale, professional men and women. The people who are interested and interesting. The people you want to reach.

Talk to the people you'd like to meet. Talk in *NEW YORK's* Strictly Personals. The hottest method of communications in town.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the September 5, 1983 issue the advertising rate is $17.25 per line.** Minimum ad is 2 lines. Add $11.50 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. Reply to NYM Box numbers at same address. Mail forwarded to NYM Box numbers for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Israeli Man—29, 5'8", nice looking educated honest seeks sweet loving female for real relationship. NYM Box 533.

Successful European Executive—58, 6'2", 185 lbs., divorced, sporty, cultured, strong willed but great sense of humor, seeks educated, flexible, pretty, buxom but slender female, free to travel (relocate). Non smoker and photo a must. NYM Box 422.

Older Woman—Married Afro-American 34, 6', athletic. Seeks slim, attractive woman, 40-59 who wants a discreet affair with a virile male. Not prejudiced. P.O. Box 203, Jamaica, NY 11431.

Married Male (Happily)—30, 6'1", white, full built, professional, super personality, great sense of humor, and quite secure. Seeking to meet white female, tall, 17-32, for fun, free time, and very special friendship. Please send letter/photo/phone to P.O. Box 717, Church St. Station, NYC, 10008-0717. Thank you.

Very Successful—Happy pretty lady 38 seeks male super achiever. NYM Box 462.

An Astonishing Sensual Experience—Awaits you, if you are female, 20's or 30's, really good looking with a shapely trim figure, not inhibited about your feelings, intelligent, imaginative, open minded enough to try reasonable new experiences. I am a handsome, hedonistic fun lover, athletic (but not a jock), separated executive, 46 (going on 19), silver hair, gold eyes, 5'10", 175 lbs., who loves the fast lane with much excitement. My most memorable experiences have come by flowing with an experimental imagination without chemical additives. For a unique emotional high send your phone/photo to NYM Box 529.

Great Looking—Single, successful businesswoman, 34, very image conscious seeks single male counterpart 35-45, who is a cut above the rest and knows it. Phone/photo/bio please. NYM Box 623

Anticipation—It's exciting. Aspiring to find unique chemistry to share with a woman who is gorgeous if not stunning, brilliant, articulate, motivated, accomplished in career with more than a touch of class. Must be blithe and have *elan. I'm a certifiably handsome man,* age 36, Jewish, 5'9", 150 lbs.,in superb condition and improving. Spiritual, refined with a pervasive sense of humor, sensitivity and sensuality. Manhattanite, successful in business. The less inclined you are to answer an ad makes us a more promising pair. Be adventurous. Enjoying the anticipation. NYM Box 530.

V.I.P. Jewish Lady—Exceptionally attractive loved by all seeking male 58-68 accustomed to gracious living. Can offer loads of warmth and love for a lasting relationship. NYM Box 537.

Charming Lady—Mature independent seeks mature intelligent Christian male age, 45-55. NYM Box 478.

Former London Supergirl—Blonde, 5'6", 125 lbs., late 30s, athletic, tennis, skiing, etc., intelligent, artistic, well traveled, own business. Seeks superguy, ideally 35-45, WASP/Christian, athletic, good looking, successful, nonsmoker for fun and serious relationship. Recent photo/letter please. NYM Box 479.

Reward Offered—For single white male 30-40 special sensitive successful sincere by warm witty wonderful worldly woman, 29. Photo/phone. NYM Box 490.

Single White Female—20's, attractive, professional with savoir faire seeks single white male with same, tall, handsome, professional, romantic, ambitious. Photo appreciated. NYM Box 493.

Bored Married Lady—Who likes to be pampered by gentle compassionate professional 45 with gourmet food, oriental massages, contact NYM Box 495.

Advertising Agency President—Seeks talented female dancer to make him a *dancefloor pro. Good compensation for* thorough crash course. Am 40, attractive, athletic, aesthetic. Only the lithe and lovely need apply. Photo, phone, resume. NYM Box 496.

Beautiful In Body And Spirit—Single white lady 38 who has it all together seeks same in man 35-45 to share it with. NYM Box 552.

Male 35, Tall—Professional, good looks, seeks woman, in love with life, with "Apple" class who appreciates Connecticut lifestyle. Send letter/photo, will do same. WW, Box 2302, Stamford, C.T. 06906.

S.W.B.—To the world's truly most wonderful!!! Love DFP and SIP

A.R.—Happy 48th. It's going to be our best year yet. V.

Tired Of Women's Lib?—I am an attractive, sophisticated single white female (30's) who is ready to settle down and give my love, energy and commitment to my man, rather than my career. I enjoy just about everything life has to offer, especially when shared with someone special. If you like traveling, theater, romantic evenings, weekend getaways, are tall, attractive, successful single and ready for a lasting, loving relationship, please write (phone/photo). NYM Box 627.

Good looking Woman—Slim and classy, 5'9", bright, secure, professional, vegetarian who loves sailing, travel, the arts and laughing. Seeks tall, handsome single man 35-45. If you are warm affectionate understanding and ready for me send photo with reply. NYM Box 624.

Manhattan Married Male—43, Jewish seeks fun and loving slim female counterpart for friendship and love in the afternoons. NYM Box 628.

Happy Birthday Norman—The Commissioner of Culture, History, wolves all things bright and beautiful and my big brother. Saranita.

My Sweets—I love you long live our M-44's found treasure 6/25 precious.

Sophisticated, Attractive Female—Late 30's redhead 5'8" wishes to find intelligent, handsome, successful, gentleman that enjoys life, love, people and travel. If you are ready for a honest, happy, secure, giving and sharing person with a real zest for life, send your phone number, a photo if available. NYM Box 480.

Successful Attractive Businessman—44, is lonely. NJ resident. Looking for pretty female, 30-45, who needs attention, affection, fun, humor, dining out, etc., like me. Will travel to have intimate, lasting relationship with the right woman. NYM Box 471.

Sophisticated, Dynamic, Urbane—Multilingual North European male, 51, divorced 1 child, live, handsome, athletic, perfectionistic and intellectual yet earthy, aloof yet warm, who always thought ads like this ridiculous, seeks similar but different cosmopolitan erudite female who could handle a Faustian, Promethean spirit and can offer character, constancy and a correct (archaic) sense of priorities. Telephone and lunch. NYM Box 472.

Attractive, Dynamic, White—Successful businesswoman with a zest for life seeks a mature, 50-65, successful man who is attractive, sensitive, virile, and outgoing. He should enjoy fine dining, dancing, travel, theater, good companionship and have a lust for life. NYM Box 473.

Patrick—Happy Birthday September 2, Love B.

Jewish Man, 38, 5'3'—140 lbs. seeks female. She must like herself and be a good person. The rest is unimportant. NYM Box 534.

So They Tell Me—I'm lovely, elegant, bright, witty. Does my male counterpart exist? I'm tall, slim, 50. NYM Box 474.

Male, 28, 5'10"—Secure, nice looking, travels, works hard, has good sense of humor, loves all sports (especially hockey), likes to dine out frequently. Looking for female counterpart, 21-30. Photo. NYM Box 475.

Marguerite—Will you marry me? All of my love, Bill.

Male Married, Professional—40s, would like to have sensual, discreet meetings with married female in similar situation. NYM Box 467.

Attractive Man—Seeking the company of a female, 22-35, for the middle of September to cruise Greek Islands on a private yacht all expenses paid. Please enclose photo with a note on your background and interests. NYM Box 532.

Financially Secure—Successful at business, 6', 40, jogging, boating, tennis, above average appearance, personable, educated. Strongest trait is honesty. Seeking confident, very attractive, career minded female 25-45, for a relationship of fun and excitement. NYM Box 546.

Female Companion Wanted—To sail this winter in Caribbean on beautiful 41' ketch. P.O. Box 503, Port Washington NY 11050.

Attractive And Effervescent—Single Jewish female, 33, seeks attractive, tall, successful Jewish male 33-45 for exciting times and relationship. NYM Box 539.

Beautiful Married Sophisticated—Businesswoman seeks romantic liason in the afternoon with beautiful man in his 30's. Mutual discretion essential. Details, photo, phone. NYM Box 481.

Intense Lady—Both physically and mentally, 23, 5'3", bright, sensitive, well built, loves music and dancing. Successful, ready for relationship, good sense of lighter side of life. Let's exchange photos and brief bios. NYM Box 482.

Pretty Blonde—5'11" professional woman enjoys laughing traveling holding hands in moonlight. Seeks professional man 25-40 who wants to explore NYC with me. NYM Box 540.

Vibrant, Sophisticated Female—Attractive, white, single, 5'6", 33. Enjoys fine wines, intimate dinners, arts, travel and one who knows the value of the following: "To experience the full joy of life, you must find someone to share it with." Seeks successful, professional male, 30-50, to share with. NYM Box 483.

Mister Congeniality—Sincere, Jewish, 29, 5'6", seeks vibrant lady with pretty smile to share special, fun moments. NYM Box 484.

Computer Man—Late 50s, marathon traveller. Growing older nicely. Tries to make complicated things simple. WASP, trim, presentable; usually prudent, kind, attentive, sharing. Plans finding heterosexual friend and companion. NYM Box 485.

Seeks Tall Woman—Tall handsome professional man, mid 30's, sincere seeks very tall woman (over 5'10") slender, warm, affectionate for lasting relationship. NYM Box 541.

Good Looking Sensitive Bright—Jewish single white female 34 seeks successful male counterpart 34-42 with sense of humor who enjoys theater, movies, travel and fine dining. Send recent photo. NYM Box 544.

Old Gay Male—Still personable, loving, sophisticated tired of rejection, loneliness seeks new friendships. NYM Box 626.

Good Looking Lady—Educated, single, professional, WASP, 35, flunked Disco and Bars 101, affectionate, cultured, seeks male counterpart; tall, 35-42, with a sense of humor, successful, nonsmoker, for a sincere, lasting relationship. NYM Box 487.

Professional White Female—49 who loves life dearly, is looking for one who feels the same; just a good relationship with lots of fun, sincerity and no games. NYM Box 477.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

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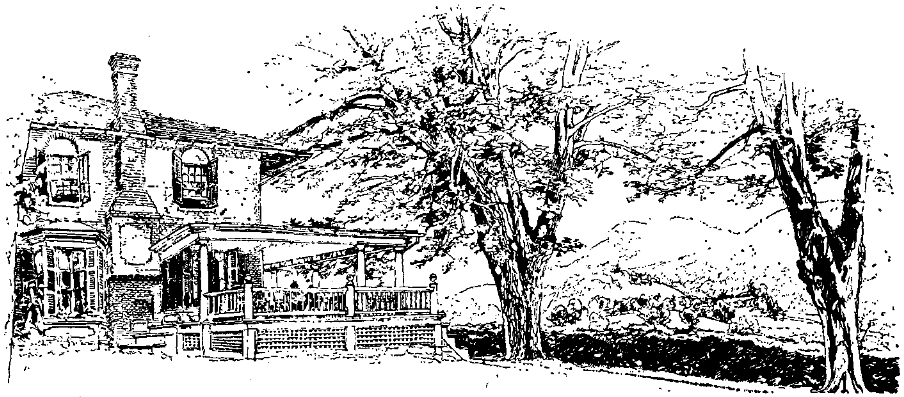

SUTTON VIEWS

50's/Sutton Pl.-5 Rms. Spectacular river & skyline views enhance the best of this 2 BR apt in prestigious bldg noted for its vast space & views. Custom designed 26x24 LR/DR, wall of windows, 2½ marbles bths. $1400 mt incl utils. Make an offer.

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Jane Fleming Real Estate

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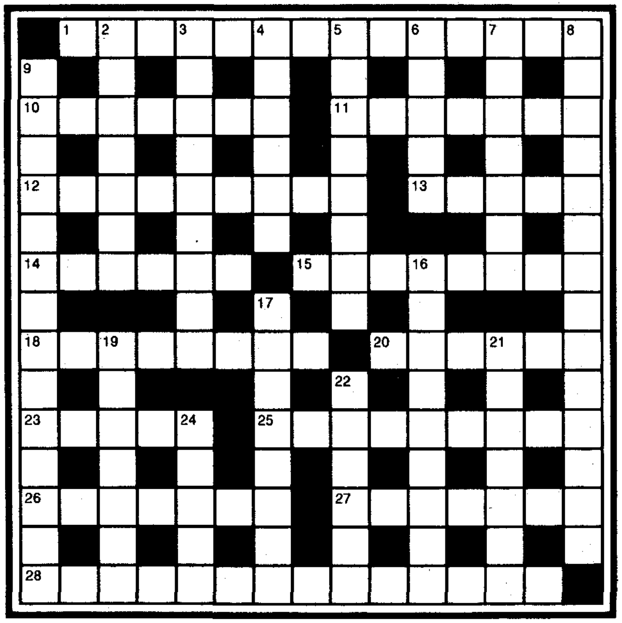
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Seaman turns into a scholar. (8, 2, 4)
10 Am given to drink deeply with a bottle. (7)
11 Say lamb differently—very bad! (7)
12 Alice's not involved in the construction that's built up of parts. (9)
13 And not to return and act with noted results. (5)
14 Not out to a cricket stroke within range of the camera. (2, 4)
15 . . .so surely the director must be gloomy! (8)
18 Oh, melt on to make cold (as it were!) drink? (3, 5)
20 Chosen for the team, but not on the wing? (6)
23 What a state of frenzy! What a mess! (5)
25 The porn poet, one hears, is exactly the opposite. (4, 5)
26 Service book denoting a certain position in a series of numbers. (7)
27 Withdraw statement about treatise. (7)
28 Star feeds Iran—all of it perhaps—with Chinese food?(3, 7, 4)



Down

2 And the rest pass out in the views! (7)
3 No putting drinks all round, of course? (4, 2, 3)
4 Gets to know about service in the meadows. (6)
5 Kind of overall note displaying genuine affection. (4, 4)
6 He batters swimmers maybe! (5)
7 Country affected by Rugby madness. (7)
8 Universal sailor is the finest of his kind. (4, 2, 3, 5)
9 Speaks very angrily to the man, as the cannibal in extremis does? (4, 3, 4, 3)
16 Restored to good condition as estimated, including repair of the oven. (9)
17 Star manservant will take pal to vet quite roughly. (3, 5)
19 It rolls above at times despite being mainly below. (7)
21 Raids conducted via fashionable routes. (7)
22 Does he record runs by groups of twenty? (6)
24 Yankee isn't quite finished with this country. (5)

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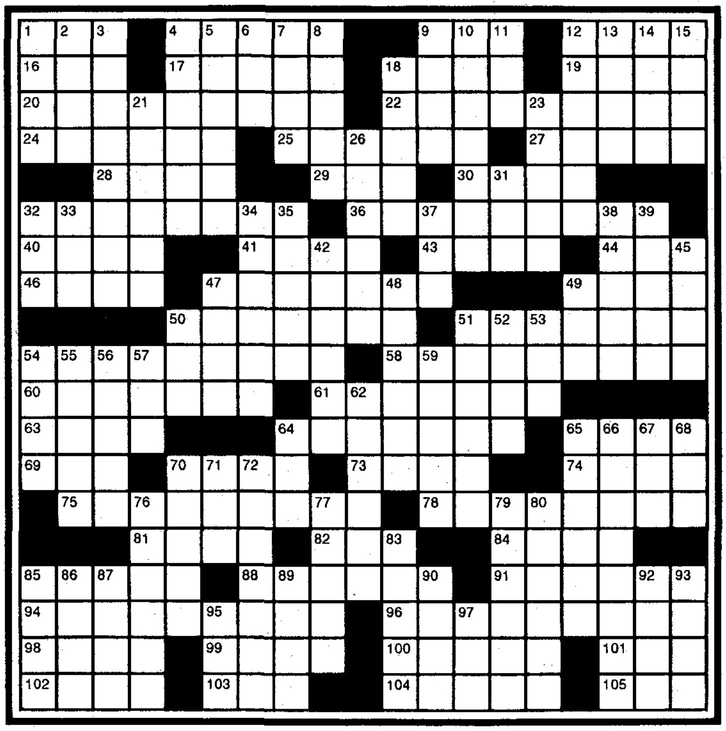
'LABOR DAY ROUNDUP':'CUE' CROSSWORD/By Maura B. Jacobson

Across

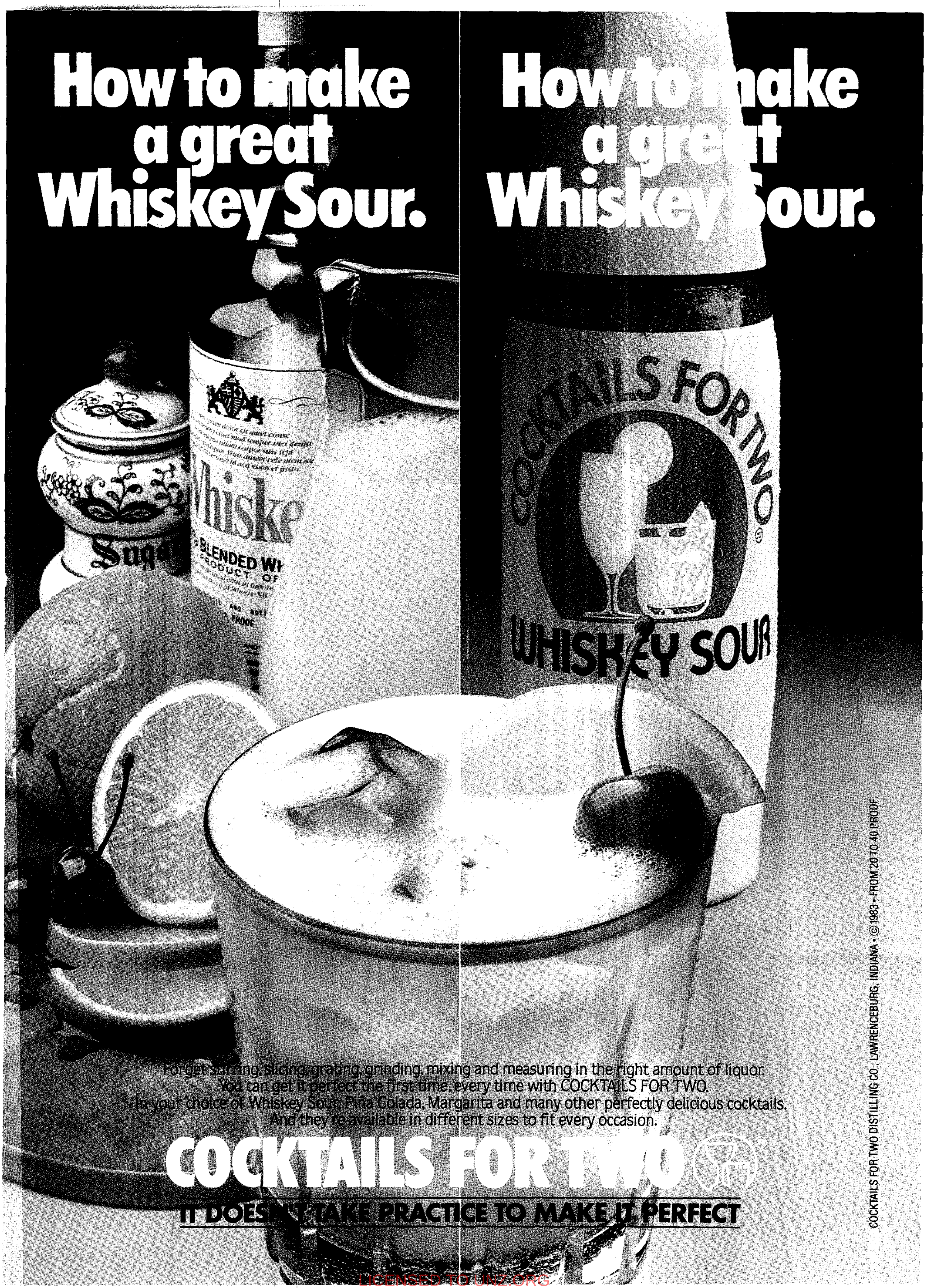
1 On the beam
4 Churls
9 Dernier ——
12 Circumstance's partner
16 Eggs
17 Surrey salts
18 Like a church mouse
19 Song for Sutherland
20 I: Pauper's place
22 II: G.P.'s chore
24 Near-winner at horseshoes
25 Not quite
27 Golf course
28 Sudden streak of lightning
29 Member of the sandbox set
30 "When the Frost —— the Punkin"
32 III: Scold
36 IV: Thoroughgoing
40 "Green Mansions" narrator
41 Adjutant
43 Tijuana laborer
44 Be in arrears
46 Eucharistic service
47 Neighbor of Libya
49 Seed covering
50 Joan of Arc's city
51 Avery and Carrie
54 V: Driving maneuver
58 VI: D.J.'s item
60 Simple ballroom dance
61 Bringing home the bacon
63 Yurt
64 Has ambitions
65 Symbol of goodness
69 G.I.'s *envelope* abbr.
70 Custard dessert
73 Word on a receipt
74 Knievel
75 VII: Checkers, e.g.
78 VIII: Quail, for one
81 Caboose's place
82 Galley slave's equipment
84 Surrounding atmosphere
85 Those opposed
88 Reached the finish line first
91 "By the Time —— Phoenix"
94 IX: Robin's refuge
96 X: Yecch!
98 Russian range
99 Module
100 Rock star John
101 Capek drama
102 Heavy reading
103 Gilbert and Sullivan princess
104 Woody's co-star
105 Last word of "America"

Down

1 Wail like a wolf
2 Bacchanalian cry
3 Biblical tales
4 Looked upon
5 Portugal's second city
6 Buckeyes' school letters
7 Sub —— (secretly)
8 Troutlike fish
9 Pigeon parlance
10 Daily grind
11 Tax org.
12 Setting the speed
13 Port of 47-Across
14 Morning delivery
15 O'Hara's Joey, et al.
18 Steichen specialty, familiarly
21 Hillocks
23 Remove beyond jurisdiction
26 Present-day
31 Sign at a busy B.O.
32 Rotating piece of machinery
33 "—— Daba Honeymoon"
34 Close off with a partition
35 African river
37 Labor agcy. of 1935
38 Another name for Mt. Sinai
39 Do baton tricks
42 1776 patriot Silas, and family
45 Or —— (ultimatum)
47 Commedia del' ——
48 Trieste's region
49 Finder's exclamation
50 Five-time N.L. home-run champ
51 Actress Inescort
52 Pubs
53 Silver abbr.
54 List
55 All thumbs
56 Columbus's birthplace
57 Between F.D.R. and D.D.E.
59 Take down the sails
62 Show up
64 Anecdotal collection
65 Language of Israel
66 Airmen
67 Gaelic nautical god
68 Gerontic
70 Carnivore's treat
71 Meadow
72 Stranded on a shoal
76 Horse's headgear
77 Polyphonic song
79 Dijon dwelling
80 Oregon city
83 Echoed the cheerleader
85 Adjoin
86 Robert De ——
87 Cable car
89 O.W.I. successor
90 —— me tangere (touch me not)
92 Veracious
93 Gumbo ingredient
95 Pierre's affirmative
97 Tony-winner Hagen



Solutions to last week's puzzles appear on page 100.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